

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 21, 1958

The Downtown Gallery  
32 E. 51 St.  
N. Y., N. Y.

Gentlemen,

Please send us your catalog of circuit shows available for 1958/59, for use in planning our exhibition schedule.

TAMPA ART INSTITUTE  
300 N. BVD. TAMPA, FLA.

Sincerely,

*Nancy Atkins*  
Nancy Atkins,  
Secretary

May 29, 1958

Mr. John Dillehay, Director  
The Junior Art Gallery, Inc.  
301 Library Place  
Louisville 3, Kentucky

Dear Mr. Dillehay:

Thank you for your nice letter acknowledging receipt of the  
Marin.

Although the gallery will be closed during August and September  
there will be someone at the gallery to accept deliveries.  
However, I would suggest that you write in advance, advising  
when the shipment is made. The letter should be addressed to  
Mr. Lawrence Allen at the gallery.

I hope the show is a great success.

Sincerely yours,

EGH:pb

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While this may be of no direct concern of the dealers, we have always been interested in helping to carry out such principles, and have actually enforced on artists fair-trade practices. It has been a long fight, and many inequities have been eliminated, with signs of more gains for the future. Above all, we have decried auctions for charity and for other causes, even those worthy of support, if artists were required to make contributions of any sort.

Thus, our reaction to the Provincetown Art Festival. The fact that the works of art are actually being donated to be sold at a major New York gallery—with the total proceeds used to further offset the overall expenses of the exhibition—might be considered a scandalous precedent.

The Boston Arts Festival, which is conducted on a large, dignified scale in a city with a population of over three-quarters of a million, is entirely subsidized by local collectors, civic-minded men and women, business, and augmented by funds from the city itself. Again, all regional exhibitions in museums and university galleries throughout the country are supported with the meagre funds of these institutions and/or local public contributions. Never has the artist been requested to finance an exhibition and certainly not a summer resort festival.

It is conceivable that the sponsor or sponsors of this Festival were ill-advised in holding this charity sale, but the artists cannot escape blame: they should know better.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



8281, 12 722

- 2 -

Dr. Earl E. Harper, Director  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

The following are the names of the artists who have been selected for the exhibition. I have had a great deal of difficulty in getting into the apartment to deliver the program to the artists.

May 1954

Very truly yours,

Dr. Earl E. Harper, Director  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

Dear Dr. Harper:

Thank you for your letters and for the copies of the confirmation notes. These were excellent and I am sure that all the lenders will feel more secure having heard from you directly.

I hope that by this time you have a complete set of photographs. We have been following through as persistently as possible, and if any of the artists cannot be reproduced because the owner did not carry out the plan, I guess no one can be blamed for the omission. You will note that in some instances we have only one painting representing an artist and in others, two. This had to do with what was available specifically and also with the idea of having more than twenty artists represented to complete the cross-section of your twenty years of activity. Only in two instances did I fail to obtain examples by artists who, I thought, should be included — Bazziotes and Kuhn. Both Sam Kootz and Maynard Walker, who represent these artists, claimed they had nothing available and did not seem to want to make any effort to borrow paintings from collectors to whom they had sold pictures by these two artists. Also, in spite of the fact that Mrs. Jackson Pollock promised to communicate with me about a recent example of her late husband's work, she did not do so, and after making five or six tries to reach her by telephone, I gave up.

When you are in New York I should like to show you the folder of correspondence, to say nothing of the tremendous number of telephone calls, visits, et cetera, that all this entailed. As you have probably heard, there is a tremendous boom in American art in the way of sales and in exhibition requests both in this country and abroad. Good paintings are really getting scarce and I am therefore especially pleased that I succeeded as well as I did, and more so that you like the list sent to you in its final form. The exhibition should really be most exciting.

I believe everything has been shipped to you except the paintings from the collection of the Lowenthaals and these will be picked up today, I hope, for special shipment. The Lowenthaals are in Europe

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Seisaro B. Teikizan  
Kinokawa 50 Kusatsu P.O.  
KYOTO district JAPAN



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May 23, 1958

Air Mail

My dear Mr. Matisse:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us "Quincaillerie" and "Falling Snow" by Matisse for our exhibition of contemporary art June 18 to August 13, 1958. They will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Mr. Pierre Matisse,  
Pierre Matisse Gallery,  
41 East 57 Street,  
New York 22, New York.

eeh/mn

cc: Mrs. Edith Halpert  
Downtown Gallery



May 23, 1958

Mr. Henry Strater  
Museum of Art of Ogunquit  
Ogunquit, Maine

Dear Mike:

I, too, am sorry that you could not reach the gallery before I left. It just didn't occur to me to mention our Demuth exhibition which opened this week and of which a catalogue is now enclosed. Needless to say, I am very proud that we own thirty or more paintings by this major American artist and am pleased with the immediate response to the exhibition.

Your Mr. Homer was in during my absence and asked that we send you a photograph of one of the two very important flower paintings in the show. As soon as the photographer delivers the print it will be sent. The price is \$1300.

Unfortunately we cannot hold any of the paintings that are on view and if you are interested in acquiring IRIS, please telephone or telegraph me upon receipt of the photograph.

We shall certainly do our best to cooperate with you in the summer of 1959 by lending you whatever Demuths we may have in our possession at that time and giving you the names of the purchasers.

It was swell seeing you and I am sorry that I shall not be in your territory this coming summer.

With best regards to the family and to you.

Sincerely yours,

EGH:pb  
Enclosure

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Paul Lamb*  
*Attorney and Counsellor at Law*  
*Union Commerce Building*  
*Cleveland 14, Ohio*

May 19, 1958

Mrs. Edith Halpert  
32 E. 51st St.  
New York, N. Y.

Dear Edith:

I have retired from active practice and closed my office. My only mailing address is now Box 7461 Cleveland 30, Ohio.

I had hoped to get to New York this spring, but in the turmoil of closing an office have been unable to.

I hope this finds you well and hope the market will some time open up on Guys.

Sincerely yours,

*Paul Lamb*

PL:SS

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*Myrtle M. [unclear]*





# THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

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Founded 1909

Incorporated 1916

as a non-profit

Educational Institution

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JOHN WALKER

SUZETTE M. TURCHER

## DIRECTOR

HARRIS K. PRIOR

May 24, 1958

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

At the Exhibition Committee meeting held on May 7, the Committee approved for circulation the exhibition PORTRAIT OF A BUILDING.

We should like to write our usual formal letter of agreement covering the conditions under which A F A will circulate the exhibition. Can you tell me whether this should be addressed to you or to Mr. Wolfson, and if to Mr. Wolfson, would you be good enough to give me his address. In writing the letter we will state that Mr. Wolfson will pay for the cost of packing the exhibition, and supply a catalog.

It was nice to catch a glimpse of you at our Annual Meeting. I hope you enjoyed it.

With best regards.

Sincerely,

*Virginia Field*

Virginia Field  
Secretary for Exhibitions

VF:b



Mr. Frank Getlein  
Milwaukee Journal

- 2 -

May 29, 1958

I hope you will forgive this lengthy letter, but you seemed so sympathetic with the artists' problems that I hoped you could do something about publicizing this supplement and the exhibition which opens at the gallery on June 9th and will subsequently travel under the auspices of the American Federation of Arts. It is possible that the Milwaukee Art Institute may book the exhibition during the circuit.

Sincerely,  
Frank Getlein

And so, my best regards.

EGH:ph  
Enclosures

I cannot tell you how sorry I am that I cannot visit as I was very eager to talk with you. However, when you are next in New York, perhaps I shall have that pleasure.

Because of your direct interest in American art activities, it seemed to me that you might be especially interested in a project described in the enclosed publicity release. In addition, I am sending you a clipping from a forthcoming supplement relating to the building just completed at 100 Church Street. Although many exhibitions and initiatives have made a practice of using space in connection with newly-erected buildings, all of them, as you know, have maintained a dull and formalized pattern. This — the 100 Church Street project — is unique in the use of original works of art for the purpose and since I had nothing to do with the publication, I can say that the work is also of high quality. Perhaps this new pattern will break into the state of Madison Avenue and will offer more opportunities to our creative artists and writers.

As indicated in the release, the whole concept was quite unique. That a hard-boiled businessman would accept the terms imposed on him in permitting me to choose artists representing a great variety of styles, with the further freedom of individual choice of subject matter, medium, etc., is without doubt a new line in the ledger. I do not intend to carry on with such projects, as my own gallery's functioning occupies me much too much to allow for the amount of work involved in such a project. My only purpose in doing this was to break the existing pattern and to encourage other business executives to appoint various dealers to extend the opportunities to many other artists and particularly those in the mid-career bracket. I believe I expressed my current complaint to you, in that the so-called American art boom (and the business is tremendous these days) is limited to the "big names" — a consistent list of no more than thirty artists — as well as to the "novelty group" of artists under thirty-five, leaving those who have almost reached the top in a complete vacuum.



May 27, 1956

✓ *Chick*  
Mrs. W. C. Holden  
Acting Assistant Director  
The Museum  
Texas Technological College  
Lubbock, Texas

Dear Mrs. Holden:

Enclosed you will find a catalogue of our New Mexico exhibition held just a little over a year ago.

For your information, all but one of the pictures reproduced have been sold together with several others catalogued. You will note, also, that a good many of the pictures were borrowed and with the further distribution through sales, it would be rather clumsy to reassemble this exhibition as a unit.

If you are considering a purchase from such an exhibition, I shall endeavor to communicate with two or three dealers again in order to complete the list. Please let me know.

Sincerely yours,

BGM:pb  
Enclosure

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HENRY J. TROLIN  
100 PARK AVENUE  
NEW YORK 17, N. Y.

2/24/58

Dear Mrs. Halbert -

I am return your invoice  
signed as requested.

Would you please be  
good enough to ask Mr. Rattner  
to let us know what he had in  
mind when he painted "Man and  
Pipe". What does it mean to him?  
Mrs. Trolin and I would both appreciate  
knowing this.

Yours,  
Henry J. Trolin

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THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE, CIRCLE 5-0900  
CABLES, MODERNART, NEW-YORK

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May 26, 1958

Dear Mr. Harper:

Thank you for your letter of May 23rd. We are glad to lend you the 1945 work by Jackson Pollock for your exhibition of contemporary art from June 18 to August 13. We note that this is an exhibition of American paintings assembled for your 20th Anniversary Festival of Fine Arts.

This work by Pollock which has been recently acquired by our Museum has been called simply "Drawing." However, it would be more accurate to call it "Painting," pending a final determination of the title through discussion with Mrs. Pollock. I suggest that you catalog it as "Painting." The size is: sheet 30 5/8 x 22 6/8" irregular.

The insurance value which we ask you to place on this work is \$8,000. As you know, Radworth has already collected the picture for shipment to you.

Sincerely,

Dorothy C. Miller  
Curator of the Museum Collections

Mr. Earl E. Harper, Director  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

DCH:ew

May 23, 1958

Air Mail

Dear Sirs:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us "Cape Cod Morning" by Hopper for our exhibition of contemporary art June 18 to August 13, 1958. It will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

The Sara Roby Foundation,  
c/o The Whitney Museum of  
American Art,  
22 West 54th Street,  
New York 19, New York.

eeh/mn

cc: Mrs. Edith Halpert  
Downtown Gallery

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NATIONAL BROADCASTING COMPANY, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA

RCA Building, Radio City, New York 20, N.Y.

CIRCLE 7-8300

May 20, 1958

Mrs. Edith Alpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Alpert:

The NBC educational series THE SUBJECT IS JAZZ is requesting permission to use a blowup of a photograph taken by Oliver Baker to be used as a background prop for approximately thirty (30) seconds on the current program "Jazz and the Arts". This program will be shown over the educational stations on May 21, 1958. The particular photograph the show would like to use is of the painting "Pouchard" by Stewart Davis.

I would appreciate it if you would let me know whether or not this permission can be granted.

Cordially,

*Patricia Sensibaugh*  
Patricia Sensibaugh  
Literary Rights Dept.

*OK*

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be presumed that the information is published 60 years after the date of sale.

May 29, 1958

Mr. Reginald Poland  
Director of the Museum  
Atlanta Art Association  
1280 Peachtree Street, N.E.  
Atlanta 9, Georgia

Dear Dr. Poland:

We are in the process of checking our inventory of Arthur Dove's paintings for the purpose of assembling the many pictures chosen for the forthcoming memorial show opening at the Whitney Museum in the fall.

I find that his LONG ISLAND was shipped to the Atlanta Art Association at your request on March 13th and although I do not want to disturb you I should like to advise you that the gallery closes at the end of June for the two summer months. Thus, unless you plan to retain this painting for further exhibition and wish to hold it until September, I would suggest that you bear our closing date in mind.

I am

Sincerely yours,

RMH:ph

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May 23, 1958

My dear Miss Willard:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us "Rue St. Jacques" by Peininger, "Summer Still Life" by Graves, and "Tropicalism" and "Images in Silence" by Tohey for our exhibition of contemporary art June 18 to August 13, 1958. They will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Miss Marian Willard,  
Willard Gallery,  
23 West 57 Street,  
New York 19, New York.

eeh/mn

cc: Mrs. Edith Halpert  
Downtown Gallery

P.S. It would understand that this letter should likewise acknowledge the loan of "Little Bird Alone" by Graves from the collection of Marion Willard Johnson.

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May 27, 1958

Mr. E. Jordan  
New Castle  
Colorado

Dear Mr. Jordan:

Mr. Stuart Davis has asked me to answer your letter addressed  
to H. J. Reins Company and forwarded by Mr. Keepke to me.

For your information, the scale of prices relating to mural  
commissions varies considerably depending upon the importance  
of the artists selected. Unfortunately I do not have a copy  
of the Mural Society schedule, but if you will communicate  
directly with Artists Equity whose offices are at 9 East 45th  
Street, I am sure the information you request will be sent to  
you promptly, listing the minimum and maximum price per square  
foot established for mural commissions.

Sincerely yours,

EGH:pb



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## MUSEUM TRANSACTION

### CONDITIONS

**Gifts:** The Museum will consider all gifts and bequests as having been offered without limiting conditions, in the absence of an Agreement in writing, executed by the Museum, and setting forth the conditions.

**Loans:** The Museum will give to objects deposited with it the same care they would receive if they were its property, but it assumes no responsibility in case of loss or damage by fire, theft, malicious mischief or otherwise, and objects are held at the risk of the owner.

The Museum will be under no obligation to clean or repair objects lent to it unless such treatment is expressly requested in writing by the owner, and suitable arrangements made.

The Museum will not grant permission to others to photograph or copy objects lent to it, unless the owner confirms such permission in writing. The Museum understands that it may photograph objects for Museum purposes.

The Museum will not pack or ship loans to or from the Museum, or assume the cost of packing or shipping loans, or assume responsibility for loss or damage during packing or transportation, unless and to the extent only that the Museum has expressly agreed otherwise in writing and unless a specific value has been agreed upon in writing.

The Museum will release objects to the owner thereof, at the conclusion of the term in the case of Term Loans, or upon reasonable notice from the owner in the case of Indefinite Loans, upon surrender of this receipt.

The Museum reserves the right to give reasonable notice to the owner if it desires to have a loan withdrawn by its owner. Such a loan, if not withdrawn in a reasonable time by the lender or his agent, may be placed in storage at the owner's risk and expense.

The Museum has full discretion in determining whether, or for how long, or in what manner, objects lent to it may be exhibited to the public.

**Term Loan:** Defined as a loan entered into for a specific period or for a specific exhibition or specific use. The term may be renewed by mutual agreement. In case of the death of the lender, the legal representative of the deceased must notify the Museum in writing, and furnish a certified copy of his authority.

**Indefinite Loan:** Defined as a gift to the Museum, revocable, however, by the donor at any time during his lifetime.



# OFFICE MANAGEMENT

THE MAGAZINE FOR MANAGEMENT EXECUTIVES

A Geyer-McAllister Publication

212 FIFTH AVENUE

NEW YORK 10, N. Y.

May 22, 1958

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your letter of May 5.

The exhibit indeed does sound interesting, and I should appreciate the chance to look at it for possible story purposes for OFFICE MANAGEMENT. If I may, I should like to arrange for a look-see on one of the days of the closing week - which, I understand - is June 23-27.

I'll call you for an appointment at your convenience early that week.

Again, thank you for your letter and release.

Sincerely,  
OFFICE MANAGEMENT

  
Frederick G. Vogel  
Associate Editor

FGV/kl

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Pl m hille to  
MMA  
for review

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essentially are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
the date of sale

1. The artist's name and address  
2. The title of the work  
3. The date of the work

1. The artist's name and address  
2. The title of the work

1. The artist's name and address  
2. The title of the work  
3. The date of the work  
4. The date of the work

1. The artist's name and address  
2. The title of the work  
3. The date of the work

1. The artist's name and address

1. The artist's name and address  
2. The title of the work  
3. The date of the work  
4. The date of the work

1. The artist's name and address

1. The artist's name and address  
2. The title of the work  
3. The date of the work  
4. The date of the work

betty freeman

Brevort Lane  
Rye, N.Y.  
May 27, 1958

Dear Mrs. Halpert,

Thanks a lot for your letter and information. I also wanted a copy of the price paid for each of the Stuart Davises, as Mr. F. took away my one copy for insurance purposes. I like to have one for myself.

Hope to see you soon,

Betty Freeman

↓  
P. S. My new address, as of June 11<sup>th</sup>, will be:  
93 Greenhaven Rd.  
Rye, N.Y.



May 29, 1958

Mr. John Reed, Director  
The Gallery of Contemporary Art  
Tavistock Place  
Melbourne, C. 1, Australia

Dear Mr. Reed:

In referring to your letter of May 7th, it suddenly occurred to me that the gallery closes on June 27th for the two summer months and that the date you specify would make matters a little difficult and cause a delay.

If you are convinced you want the print, I shall be glad to send it to you before June 27th, and payment can be made subsequently. My secretary will be coming in from time to time to take care of the mail and any deposits.

Won't you please let me know whether you would like to have the Shaka silkscreen - theorem - PHOENIX sent to you, immediately.

Sincerely yours,

EGH:ph

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established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Check the bottom my plate etc  
Scallops - and the top uneven -  
I would appreciate hearing from  
you also two amusing cats  
by Heekin in bronze  
from Susan Lunsford  
Mrs. Louise Heekin  
I have heard of your work  
and I am very interested in  
it. I have seen your work  
in the past and I am very  
interested in it. I have  
seen your work in the past  
and I am very interested  
in it. I have seen your  
work in the past and I am  
very interested in it.



C. DEWEY IMIG  
JOHN E. SÜSTER, JR.

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NEW YORK SHOWROOM  
124 W. 55TH STREET  
TEL. CIRCLE 7-2618

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TELEPHONE SUPERIOR 7-5418

May 31, 1958.

Mr. Herman Spertus,  
820 No. Orleans Avenue,  
Chicago, Illinois.

Dear Mr. Spertus:-

We are enclosing herewith a bill and letter from Mr. Kenneth Montgomery, for the painting, which we picked up in Winnetka, per Mrs. Montgomery's request, and we were under the impression, this was to be charged to her, however the enclosed letter, which we have now recharged to The North Shore Congregation., for the picking up, handling, packing and Boxing, and for the Express, which was shipped as per the bill to Wm. Budworth of New York, for the Downtown Gallery.

*P.L. by Spertus* Also enclosing bills from W.S. Budworth & Son, total of \$42.50, for bills as rendered herewith, for their service of unpacking and delivering the paintings, to the Downtown Gallery.

*"* 33.53 Also a bill from Federal Storage Company, as enclosed.

These bills from Budworth & Son, and Federal storage can have the checks mailed direct to them.

Trusting this explains matters in full, as these paintings came in different times, and shipped accordingly.

Thanking you to please give these to whoever is in charge of attending to same.

The check for the bill of \$72.89 can be sent to us.

Sincerely,  
Newcomb, Macklin Company,



GJL/G

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Philadelphia Museum of Art

## Fairmount, Philadelphia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Board of Trustees  
of the Philadelphia Museum of Art has instructed me  
to acknowledge the receipt of the following objects and to transmit  
to you the thanks of the Board for this generous gift

Page 2      Walt Kuhn, American, 1880-1949: Angna Enters. Drypoint.  
              "       "       "       Dog. Lithograph.  
              "       "       "       Park. Lithograph.  
              "       "       "       Toms River, 1923. Drypoint.  
✓ Julian Levi, American, 1900 - : Red Dory (Low Tide).  
              Lithograph.  
Jack Levine, American, 1915 - : Poster for Boris Mirsky Gallery,  
              Boston. Process print.  
Reginald Marsh, American, 1898-1954: The Bpvery, 1928.  
              Lithograph.  
Walter Meigs, American, 1918 - : Birds. Lithograph.  
✓ Wallace Reiss, American, contemporary: Night Flower, 1952.  
              Etching.  
Ben Shahn, American, 1898 - : Colored poster for Fogg Art Museum.  
              Process print.  
✓ John Sloan, American, 1871-1951: Ping Pong Photos. Lithograph.  
              "       "       "       Street Scene. Lithograph.  
Benton Spruance, American, 1904 - : Self Portrait. Lithograph.  
              "       "       "       Young Colored Girl. Lithograph.  
✓ Reuben Tan, American, 1916 - : Atoll, 1945. Color woodcut.  
✓ Max Weber, American, 1881 - : Cityscape. Lithograph.  
              "       "       "       Still Life. Lithograph.  
✓ Karl Zerbe, American, 1903 - : The Face of the Big Lie, 1952.  
              Color woodcut.  
✓ Marguerite Zorach, American, 1888 - : Landscape in Maine.  
              Lithograph.

Date May 26, 1958

*Heinrich Blumenthal*  
Director

To Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street, New York 22



**May 23, 1958**

**Air Mail**

**My dear Mr. Scott:**

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us "Continuity" by Wheeler for our exhibition of contemporary art June 18 to August 13, 1958. It will be insured as directed, carefully handled, and promptly returned.

**Sincerely yours,**

**Director**

**Mr. William E. Scott,  
6100 Curzon,  
Fort Worth, Texas.**

**eeh/nn**

**cc: Mrs. Edith Halpert  
Downtown Gallery**

May 29, 1958

Mr. Otto D. Seligman  
Otto Seligman Gallery  
4710 University Way  
Seattle 5, Washington

Dear Mr. Seligman:

Thank you for your letter.

Unfortunately we have no color slides of unsold Marin paintings, but I am sending you some black-and-white photographs under separate cover. If any of these interest you, I shall be glad to send them to you on approval.

On all sales made through another dealer we allow 15% commission.

All the other information will be found on the reverse side of the photographs.

When you are in New York, I hope you will stop in to say hello.

Sincerely yours,

EGH:pb

Marin & Andrews Island	1920	1500.
From Cape Split	1938	1500
out Centerville way	1949	1800.
Regen of Tars, h.m.	1929	1800.

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# Vose Galleries

of Boston

INCORPORATED

*Importers and Dealers in Paintings*

ESTABLISHED 1841

559 BOYLSTON STREET · BOSTON 16 · MASSACHUSETTS

CABLE "VOSEART, BOSTON"

MEMPHIS 5-2299

May 29, 1968

Miss Edith Halpert  
The Downtown Gallery  
55 East 51st Street  
New York 22, New York

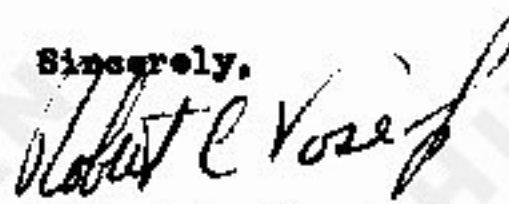
Dear Miss Halpert:

The enclosed check for \$20.00, made out to the Edith G. Halpert Foundation, is absurdly small, but will at least serve as a token of my appreciation for your help with the Vandenberg appraisal. The lawyer in charge of that estate asked me to cut my fee approximately in half because of extenuating circumstances.

I hope we may someday return the favor, though I can think of no field in which we might know more than you!

With best wishes,

Sincerely,



Robert C. Vose, Jr.

RCV:mg  
Enc 1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NYVINS 8-5000

CABLE ADDRESS, BROOKMUSE

May 22, 1958

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I have been asked by the United States Information Agency to select a group of forty paintings by twenty artists for exhibition in the Inter-American Biennial Exposition of Painting and Graphic Arts to be sponsored by the Instituto Nacional de Bellas Artes in Mexico City from June 6, 1958 through August 24th, 1958.

The Mexican Government and the United States Information Agency will care for all costs of packing and shipping. Funds will be provided for the Brooklyn Museum to arrange for wall to wall insurance.

I hope that you will be willing to lend the following works:--

"Premiere" by Stuart Davis

The Brooklyn Museum will see to the collection and return of the picture. It is planned to call for the painting on Monday, May 5th.

Please complete the enclosed loan form keeping one copy for your records and returning one for our files. We would appreciate three photographs of this work for catalog and publicity reproduction. Please bill us for them.

Your co-operation will be fully appreciated and I hope you will feel rewarded by taking part in what promises to be an important biennial event.

Sincerely yours



John Gordon, Curator  
Paintings and Sculpture

JG:CG

Encl.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 22, 1958

Air Mail

My dear Mrs. Walters:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us the paintings "E" by Hartly, and "Oedipus at Colonus" and "Beach" by Knaths for the exhibition of contemporary art June 18 to August 13, 1958. They will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Mrs. Florence Walters,  
Paul Rosenberg & Co.,  
20 East 79 Street,  
New York, New York.

eeh/mn

cc: Mrs. Edith Halpert  
Downtown Gallery

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. S. L. SLOSBERG  
80 Clinton Road - Brookline 46, Massachusetts

*Blessed are the Young in Spirit*

May 31, 1958.

Dear Mrs. Halpert:

Thank you for your letter  
and the photographs.

I am sorry, but these aren't  
exactly what I am interested in. I thought they  
were paintings of Vaudeville subjects.

It doesn't matter to me if  
the paintings aren't done by celebrated painters  
as such, the subject, if well done is what inter-  
ests me. I have a few.

Thank you very much for your  
early reply.

Do you know whose work I enjoy?  
Georgia O'Keefe. I have seen quite a few of her  
paintings in various exhibitions, and she is a  
great talent. The prices are way beyond me, though.

Gratefully yours

*Helen S. Slosberg*



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

May 28, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I have asked the University of California Press in Berkeley to send you a set of galleys which are now corrected and in page proof. You will see the proofs of the black and whites, and I've asked that the color plates be sketched in so you can be sure that they are right for their titles. I had a qualm about one or two titles of Bill Lane, THE ROOFTOPS for instance.

The Press asks for the proofs back in their hands next Wednesday which really means that you have the weekend to check through as I would like you to send me the galleys so I can look at them before returning them to Berkeley. Don't forget to check the spelling of that yacht club, and will you read, check and return as fast as you can. My greatest concern is that all the plates and their titles fit and that by no fluke is any plate upside down. This shouldn't take you too long.

In all haste,

  
Frederick S. Wight  
Director of the Art Galleries

FSW:vv

Airmail

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains after the date of sale.

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GRAND RAPIDS ART GALLERY  
230 FULTON STREET, E. - GRAND RAPIDS 3, MICHIGAN  
OFFICE OF THE DIRECTOR

May 27, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Mrs. Halpert:

Would you please send us a list  
of the Demuth paintings that are for  
sale - with photographs and prices?

I wish that I could see the en-  
tire show. It looks wonderful.

Very sincerely

*Walter H. McBride*

Walter H. McBride  
Director

WHM:ev



AF5  
May 23, 1958

Mrs. J. Watson Webb  
The Brick House  
Southern Acres  
Shelburne, Vermont

Dear Electra:

I was so glad to hear from you and to learn that you were off on a jaunt with a large group of boys. I know you can handle them very well.

Although my reservations have not been confirmed, I plan to leave about July 2nd and hope to return before the end of that month. Newtown means a great deal to me and no matter how pleasantly I travel I get my best vacation in my little folk-art house. Unfortunately I shall have to miss the meeting this year, but perhaps you will ask me up sometime in August so that I can see how much you will have accomplished by that time. It would be dreadful to miss my annual visit to Shelburne and spend time with you.

As I mentioned before, I, too, have been getting excellent reports about the folk art exhibition in Brussels. I intend to stop there if I can possibly find a place to stay over night. From what I hear there is bedlam in the town and all surrounding territory.

If you have a minute en route to Westbury I would love to see you or at least talk with you. The gallery does not close until the 27th of June and I shall be here until then. Meanwhile, do try to take it easy.

Affectionately,

EGH:pb

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May 27, 1958

Dr. Alex B. Stone  
4520 Fourth Avenue  
Moline, Illinois

Dear Dr. Stone:

Thank you for your letter. The information is listed below.

No. 1 and No. 14 have both been sold.

No. 21 - Zinnias	\$650.
No. 22 - Pears	\$1000.
No. 16 - Apples and Tomatoes	\$4000.
No. 17 - Distinguished Air	Reserved

I am sorry that you cannot see the exhibition, which gives a very impressive report of this very important artist.

Sincerely yours,

EGH:pb



546 Rungam Blvd  
Los Angeles, Calif  
May 28, 1958

The Downtown Gallery, Inc  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Helpert,

Enclosed is check for  
\$1500 in part payment of invoice #  
8035 and 8036. I intend to make  
second payment on or about July 1, 1958

Thank you for your making it  
convenient for me to pay for these three  
paintings by installment.

Sincerely,  
Julius R. Allen

May 27, 1958

Mrs. Charles Suydam Cutting  
785 Park Avenue  
New York, N. Y.

Dear Mrs. Cutting:

I cannot tell you how sorry I am to have missed you when you called at the gallery last week. However, I am very eager to learn your reaction to the Demuth exhibition. Incidentally, I hope you did not mind the temporary removal of the heavy mat enclosing your painting. This will be put back in place before we return the painting to you.

Do come in soon and I shall show you the "delicious" Sheeler.

With best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# Art in America

~~10 WEST 25TH STREET, NEW YORK 19, N. Y.~~  
635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: JUDSON 6-0100  
MURRAY HILL 8-7500

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## Children's Page

IRMA SIMONTON BLACK

May 27, 1958

Mrs. Edith Gregor Halpert  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

Herewith the token fee for your  
article in the Summer issue.

Sincerely,

*Anthony Bower*  
Anthony Bower  
Managing Editor

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May 27, 1958

Mr. Joseph Laveman  
165 Broadway  
New York, N. Y.

Dear Mr. Laveman:

As you recall, you promised to come by immediately after the 13th of this month to clean out all the small items which have been hanging on for years and to make preparations for the report, so that I may have a clear idea of the activities of the season before I leave for my European trip. All my plans depend on this information.

Again, you had promised to send me -- on several occasions -- copies of the 32 East 51st Corporation report so that Mr. Schwartzkopf could check into the rents.

I hate to repeat myself so often and I am not very keen about bothering you at this time but after all I cannot go on operating in total ignorance.

The tax expert who was here the other day made what I think is an excellent suggestion regarding my problem in connection with the paintings owned outright by the Downtown Gallery which I have selected for inclusion in my collection to be left to the Foundation or possibly given to some institution before. His idea is to transfer stock of the Downtown Gallery Corporation to a new corporation in the form of a spin-off which he declared was incorporated in the 1954 Revenue Act. For this he requires a balance sheet to date as well as one of the previous year and will arrange to take all the material to Washington as a special service for me.

I hope to see you very shortly. I hope that you will spend sufficient time or have the books checked by someone else immediately.

Thank you.

Sincerely yours,

EGE:pb

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 19, 1958

Mr. Frederick S. Wight, Director  
Art Galleries  
University of California  
Los Angeles, California

Dear Mr. Wight:

Thank you for sending us the rest of the Dove bibliography. This corresponds with our records in the Dove photograph book. However we would like to make one addition to your list.

1957 Worcester Art Museum, Worcester,  
Mass. Group of Dove paintings  
included in exhibition of Lane  
Foundation Collection. July to Sept.

Sincerely yours,

Mrs. Nathaly C. Baum

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

OTTO SELIGMAN GALLERY

4710 UNIVERSITY WAY  
SEATTLE 1, WASHINGTON

Seattle, May 23 1958

The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Madames:

A customer of mine would be interested in acquiring a watercolor by John Marin. Since I know that you have a great selection of his work I wonder if you could send me two or three slides of particularly good ones medium size or small with retail prices and my commission.

I would appreciate getting an answer as soon as possible since I'm leaving for Europe around the 20th of next month and would like to settle this affair if feasible, before my departure.

Thanking you in advance, I am,

Yours very sincerely,

*Otto D. Seligman*

Otto D. Seligman

ODS/lc



# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

---

## ARTS COMMISSION OF THE CITY OF DETROIT

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LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

---

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

*Phone Temple 1-0300*

May 16, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Bostick has given me your letter of May 13.

The Stuart Davis painting was shipped to Chicago two days ago. It was necessary for us to buy lumber and make a case for the picture, which was not a great project except that it is multiplied several times in the case of pictures from other galleries. This extra work came at a time when we are pressed with many other tasks and I am afraid we were not as prompt as we would have liked to be.

Sincerely,



Addison Franklin Page  
Curator of Contemporary Art

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May 23, 1958

Air Mail

My dear Mr. Clancy:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us "Midsummer Caprice" and "The Tile Roof" by Burchfield and "Girlie Show" by Hopper for our exhibition of contemporary art June 18 to August 13, 1958. They will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Mr. John Clancy,  
Rehn Gallery,  
683 Fifth Avenue,  
New York 22, New York.

eeh/mn

cc: Mrs. Edith Halpert  
Downtown Gallery

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

## JEWISH COMMUNITY CENTER OF MILWAUKEE

1400 NORTH PROSPECT AVE.

BROADWAY 6-0716

MILWAUKEE 2, WISCONSIN

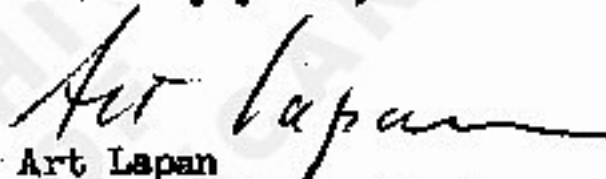
May 29, 1958

Mr. Abraham Rattner  
c/o Miss Halpert  
32 East 51 Street  
New York, New York

Dear Mr. Rattner:

We would like to exhibit paintings, lithographs, etchings, etc. of Jewish significance during 1958-59, and have been referred to you by Samuel D. Freeman of the JWB. We are particularly interested in works that are on tour. We have a very active art program here and would like to show Jewish works of high calibre.

Sincerely yours,

  
Art Lapan  
Art Exhibit Coordinator

AL:yl

# B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN  
Director



224 LOCUST LANE  
STATE COLLEGE, PENNSYLVANIA  
TELEPHONE ADams 7-2408

May 29, 1958

Mrs. Edith Gregor Halpert  
c/o The Downtown Gallery, Inc.,  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Just yesterday we received the Ben Shahn silkscreen which you very generously presented to us as a gift. I cannot begin to tell you how thrilled we are with the present. Even as you said, the ways in which Shahn wove the alphabet into a beautiful pattern are quite exciting. It seems almost as if the letters come alive. A picture like this certainly will find a warm home in our building, and we want you to know how very grateful we are to you for making it possible for us to have it. On your next trip to State College we hope to have the pleasure of showing it to you in a place of honor in our foundation.

It was a great pleasure seeing you on your recent visit, and we hope that there will be many, many such pleasant opportunities. With many thanks again and with warm personal regards, I am,

Yours cordially,

Benjamin M. Kahn  
Rabbi

BMK/jg

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May 27, 1953

Mrs. S. L. Slesberg  
80 Clinton Road  
Brookline 46, Massachusetts

Dear Mrs. Slesberg:

Thank you for your letter.

The only painting in the exhibition which is actually entitled "In Vandeville" is No. 10 in the catalogue. A photograph of this is enclosed, together with prints of the Musical Comedy series - Nos. 6, 7, and 8. The latter we hope to sell as a unit, since they were intended as such. The price is \$1450. for all three, and the price of No. 10 is \$1400.

Would you be good enough to return the photographs and let me know whether any of these paintings interest you.

I hope, of course, that you can come in to see the exhibition which has, as you will note from the catalogue, a tremendous variety of subject matter, treatment, et cetera.

My best regards.

Sincerely yours,

EG:pb  
Enclosures (4)

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1958]

Woodstock N.Y.  
May 26

Downtown Gallies -

De Madam. I am wondering  
if you would be interested in  
selling a stunning Hunt District  
fire Screen. I was told by one  
of the artists up here you might be -  
It would quite a lot of money -  
but I would be satisfied with  
\$200 - My studio is very small  
and have no room for it -  
I also have a lot of pictures by  
famous people but they are small -  
The fire screen is of two fighting



Dear T. L. L.!

These are the ones I would suggest.

Alan.

May 26, 1958

Dear Editor:

Within the past few days we the undersigned heard the appalling news that a large number of paintings and sculptures are being solicited from artists of note as outright contributions for the benefit of the forthcoming Provincetown Art Festival. According to reports, 110 works were already assembled as of Friday, May 23.

This festival, to be held from July 15 to August 17 in Provincetown, Mass., is a National Open Competition to be juried by outstanding museum personnel in eight regions throughout the nation. The prospectus calls for an entrance fee, plus packing, shipping and insurance expenses payable by the artists—a practice officially frowned upon by Artists' Equity Association.

As early as November 26, 1947, the joint committee of American Dealers and Artists' Equity Association ruled as follows: "On the question of auctions (sales) being held for various causes and the appeals made to the artists for contributions, there seems to be general agreement that Equity should call a halt to this harmful practice."

As recently as January of this year, the sponsors of the ART:USA:58 exhibition were obliged to waive the entrance fee to all members of Artists' Equity, and in the publication (dated February, 1958) "The Museum and the Artist," the Joint Artists-Museums Committee ruled on Page 29 that, "from the artist's standpoint, these costs (entrance fees, etc.) should be considered costs of the museum's (organization's) normal operating expenses, and any needed funds should be raised from other sources than from the artists."

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# Philadelphia Museum of Art

## Fairmount, Philadelphia

*The Board of Trustees  
of the Philadelphia Museum of Art has instructed me  
to acknowledge the receipt of the following objects and to transmit  
to you the thanks of the Board for this generous gift*

Yasuo Kuniyoshi, American, 1893-1953: Leaves, 1922. Pen and dry brush drawing. E.H.  
Peggy Bacon, American, 1895 - : The Social Graces, 1935. Drypoint.  
Alexander Brook, American, 1898 - : Little Thoughts, 1934. Lithograph.  
Glenn O. Coleman, American, 1887-1932: Election Night Bonfire, 1928. Lithograph.  
George Constant, American, 1892 - : Two Heads. Drypoint.  
Arthur B. Davies, American, 1862-1928: Flight of Line, 1921. Lithograph (P87).  
Stuart Davis, American, 1894 - : Detail study for "Click". Color lithograph.  
Ernest Fiene, American, 1894 - : Notre Dame, 1929. Lithograph.  
" " Seated Nude, 1929. Lithograph.  
Stefan Hirsch, American, 1899 - : The Prisoner. Lithograph.  
Jonah Kinigstein, American, contemporary: Female Beast, 1952. Woodcut.  
Hayward King, American, contemporary: Existentialistic Quarrels. Color lithograph.  
Yasuo Kuniyoshi, American, 1893-1953: Circus Ball Rider, 1930. Lithograph.

(continued)

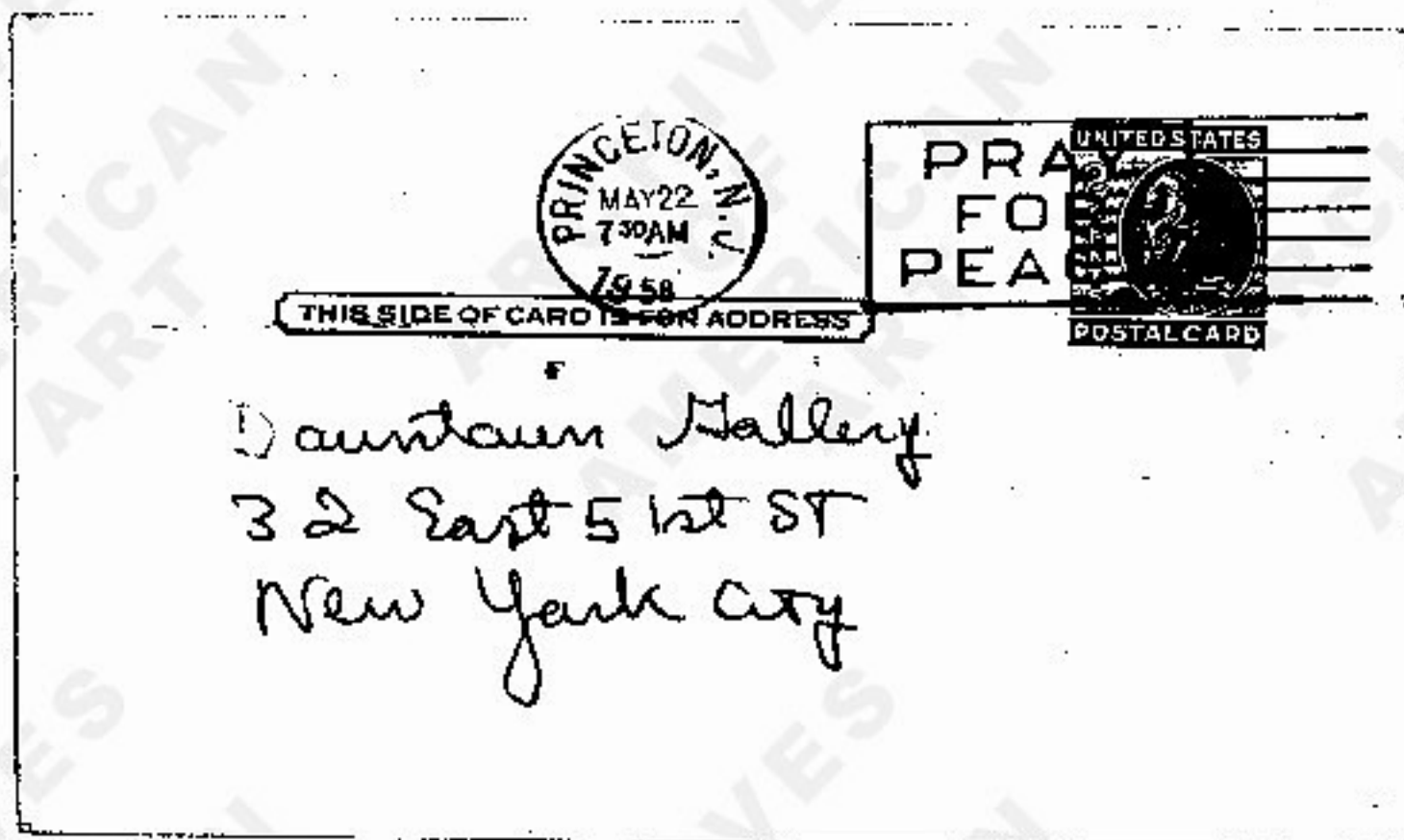
Date May 26, 1958

*Hein Klee*  
Director

To Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street, New York 22



rior to publishing information regarding sales transactions,  
esearchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



FIELD FARM  
SLOAN ROAD  
WILLIAMSTOWN, MASS.

P. O. BOX 390  
Tel. 1161-W

May 25, 1958.

Mrs. Edith Gregor Halpert  
The Downtown Gallery, Inc.  
New York, N.Y.

Dear Mrs. Halpert,

I am returning to you the receipt for the Sheeler picture signed as requested, but the main reason for this letter is to ask you about the proper title for the picture. It is noted on the front of the frame and on the bill as "On a Connecticut Theme", but the gallery label on the back and Sheeler's own notation give it as "Bucolic Landscape". By any title it is a handsome thing, but I would like to know which is right.

Sincerely yours,

*Lawrence H. Bloedel*  
Lawrence H. Bloedel

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THE JUNIOR ART GALLERY, INC.  
301 LIBRARY PLACE, LOUISVILLE 3, KY.

MAY 26, 1958

MRS. EDITH HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51 STREET  
NEW YORK 22, NEW YORK

WE HAVE RECEIVED AND UNPACKED MOST OF THE PIECES FOR OUR EXHIBITION, "BY THE SEA," AND WE ARE NOW IN THE FINAL STAGES OF PUTTING THE EXHIBITION TOGETHER. THE FOLLOWING PAINTING FROM YOUR GALLERY HAS BEEN RECEIVED AND UNPACKED:

FROM FLINT ISLE, JOHN MARIN. WATERCOLOR.

NO DAMAGE TO THE PAINTING OR TO THE FRAME WAS DETECTED.

WE WILL PLAN TO RETURN THIS PAINTING TO YOU PROBABLY THE WEEK OF AUGUST 4, UNLESS YOU WOULD PREFER TO HAVE US HOLD IT UNTIL THE FIRST WEEK IN SEPTEMBER IN THE EVENT YOU CLOSE FOR AUGUST.

I AM DELIGHTED THAT OUR EXHIBITION WILL INCLUDE A MARIN. WE ARE LOOKING FORWARD TO THIS BEING A POPULAR EXHIBITION WITH THE GALLERY VISITORS.

MANY THANKS FOR YOUR HELP.

*John Dillehay*

JOHN DILLEHAY  
DIRECTOR

JD:MM  
ENCLOSURE

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**ACA  
GALLERY**

HERMAN BARON, Director

61-63 EAST 57th ST. • NEW YORK 22, N. Y. • PLaza 5-4626

MAY 31, 1958

MRS. EDITH G. HALPERT  
THE DOWNTOWN GALLERY  
32 E. 51st St  
NEW YORK CITY

DEAR MRS. HALPERT:

I SHALL BE VERY GLAD TO ADD MY  
SIGNATURE TO YOUR FINE LETTER.  
AND THANK YOU FOR TAKING THE  
INITIATIVE IN THIS MATTER.

VERY CORDIALLY

*Herman Baron*

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Preserve this receipt for surrender when withdrawing objects

**PORTLAND ART MUSEUM**  
West Park and Madison, Portland 5, Oregon

Received from Miss Edith Halport, Downtown Gallery, Inc., 32 East 51st Street, New York 22, N.Y.  
(Name and Address)

the objects described below for GIFT subject to the conditions printed  
(Gift, Term Loan, Indefinite Loan)  
on the reverse of this receipt. The Board of Trustees have accepted the objects with appreciation and thanks.

Purpose \_\_\_\_\_ Number \_\_\_\_\_

Number	Description	Value
58.11	Clayton S. Price, American/Oregon (1874-1950) - HEAD - oil on cornell board, signed lower left, 24 x 19 7/8"	\$ 200.00

Receipt of the objects listed on this page is hereby acknowledged.

Date May 17th, 1958  
Receiving date: Febr. 21, 1958

Francis Norton Director  
Dr. Francis Norton, Curator

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May 27, 1968

Mr. Alfred Frankenstein  
San Francisco Chronicle  
San Francisco 19, California

Dear Mr. Frankenstein:

Indeed, we shall be glad to make the arrangements with Kyle Morris for the Demuth exhibition.

Incidentally, I thought you might be interested in the enclosed release. You will note that none of the artists are associated with this gallery but that I deliberately selected artists in their mid-career, with one exception, in the hope of breaking up the pattern referred to in the release.

This morning I received color proofs of the New York Times supplement which will be included in the June 8th issue. A set is being sent to you under separate cover as I think you will be very much interested in how the paintings are being used and with what dignity the advertisements are prepared. This, I hope, will stimulate many other builders in commissioning artists in various parts of the country (again getting away from the conformism) in using art in various capacities. During the past few years there has been a great deal of activity along these lines but this is the first time that a project has been handled in this particular manner.

If you are interested, I shall be glad to forward black-and-white glossies.

Sincerely yours,

EGH:pb  
Enclosure



2001, 05 YOH

- 2 -

Mr. Frank Getlein  
Milwaukee Journal

May 22, 1958

Mr. Frank Getlein  
The Milwaukee Journal  
Milwaukee, Wisconsin

Dear Mr. Getlein:

I cannot tell you how sorry I am that you could not arrange for a return visit as I was very very eager to talk with you. However, when you are next in New York, perhaps I shall have that pleasure.

Because of your broad interest in American art activities, it occurred to me that you might be especially interested in a project described in the enclosed publicity release. In addition, I am sending you a clip-sheet from a forthcoming supplement relating to the building just completed at 100 Church Street. Although many architects and builders have made a practice of using supplements in conjunction with newly-erected buildings, all of them, as you know, have maintained a dull and formalized pattern. This -- the 100 Church Street project -- is unique in its use of original works of art for the purpose and since I had nothing to do with the publication, I can say that the text is also of high quality. Perhaps this new pattern will break into the static of Madison Avenue and will offer more opportunities to our creative artists and writers.

As indicated in the release, the whole concept was quite unique. That a hard-boiled businessman would accept the terms imposed on him in permitting me to choose artists representing a great variety of styles, with the further freedom of individual choice of subject matter, medium, etc., is without doubt a new plus in the ledger. I do not intend to carry on with such projects, as my own gallery's functioning occupies me much too much to allow for the amount of work involved in such a project. My only purpose in doing this was to break the existing pattern and to encourage other business executives to appoint various dealers to extend the opportunities to many other artists and particularly those in the mid-career bracket. I believe I expressed my current complaint to you, in that the so-called American art boom (and the business is tremendous these days) is limited to the "big names" -- a consistent list of no more than thirty or forty -- as well as to the "novelty group" of artists under thirty-five, leaving those who have almost reached the top in a complete vacuum.

Not to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY  
32 East 51 St., N.Y.C.

PLaza 3-3707

May 29, 1958

TO: DEALERS IN AMERICAN ART

After some conversation with Howard Devree of The New York Times, he agreed to use a letter in his column during the coming week. To give this letter proper importance, I am sending copies to twenty dealers in American art, with the hope that their signatures would be added or that Howard Devree could state that a specific number of art dealers subscribed to this protest.

Will you be good enough to read the copy and phone me before five p.m. Monday, so that he may plan accordingly?

Naturally I hope that you feel as strongly as I do about the matter. At this moment, five others to whom the letter was read on the telephone have agreed to sign.

I shall be most grateful for a quick response.

Sincerely yours,

Edith G. Halpert

EGH:pb

P.S.

*see handwritten note at bottom of letter*  
*in news story about the protest*



May 23, 1958

Mr. Stephen Stone  
180 Elgin Street  
Newton Centre, Massachusetts

Dear Steve:

In view of the current situation in the art world, I wish I owned a great deal of stock in the insurance companies which handle fine arts policies. It is almost impossible to keep up with the constant increases, but being a realist we have not jumped our prices in like ratio with all the other galleries. Nevertheless, you are under-insured and I am listing the current minimum figures.

Kuniyoshi - SISTER ACT	\$2500.
Levine - BENEDICTION	\$4500.
Zerbe - TWO EQUAL HORSES	\$1800.
" - HOODED FIGURE	\$2000.
O'Keeffe - FROM THE PLAINS	\$3500.
Sheeler - ON A SHAKER THEME	\$5000.
Weber - WOOLNORTH BUILDING	\$1800.

I would suggest that you communicate with me again in October.

It was wonderful seeing Sybil and you and I hope that we will meet again shortly.

My best regards.

Sincerely yours,

EGH:pd

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

May 23, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I have a letter from W. Sandberg, Director of the Municipal Museums of Amsterdam, asking for an eventual Dove show. Apparently Duncan Phillips, who is in Europe, talked it up. My reply is enclosed. Of course, nothing will come of a Dutch edition of the catalogue right now, but I thought I would open the subject. If there is anything to this, the Dove Exhibition should not be the only European showing. There could be a half dozen in German museums and, since the Germans have all the money in the world, there is no reason why Dove's price should not go upstairs with the prices of the German Expressionists. At this stage, let me know how you feel about all this. There could well be a German edition of the book.

One last detail, would you please phone Bill Dove and find out how to spell the wretched yacht club at Halesite. Is it KetowoMoke or KetowoNoke? I doubt if many of the club members are Dove owners but I would like to be accurate.

We should be seeing page proof soon.

Yours ever,

Frederick S. Wight  
Director of the Art Galleries

FSW:vv

Enc.

Airmail

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which was known in the Renaissance as "the gentle heart", an intuitive capacity for perceiving beauty in life and the arts. It would seem only proper that such people, along with museum officials, philosophers, writers and artists of similar capacities, should direct and shape the artistic trends and tastes of a generation. But this is not what I see in many galleries and museums or amongst the books and artists of today. In consideration of this, I wonder if you are truly serious, when you dub the gallery business a "profession".

Properly speaking, profession indicates that of which one professes knowledge. Historically, the true professional in the art field has been the artist, but it appears his status has been altered in our contemporary society. Very few artists nowadays display any knowledge of what tradition has considered the fundamentals of art, and mere rebellion against tradition has been mistakenly called genius. Both dealers and artists delight in novelties and gimmicks, a rather servile submission to certain other tastes of our times.

In the process of merchandising art and assuring a steady flow of this commodity, I believe aesthetic values have been so reduced as to make them nearly non-existent. Many artists, who years ago encouraged this so-called "modern" movement, are now suffering from its results and are therefore as much to blame as other forces involved. Whether he has brought on his own destruction or whether it was bound to come anyway, a strange situation has been created wherein, of all the elements involved in the art business, the artist has become the most dispensable. Originally, the true "professional" in art, he has become a hired hand.

For the artist who has applied himself to a study of the styles, methods and techniques of his craft, who has learned the fundamentals of art before developing his own style and who is, therefore, a professional, this state of low esteem is highly distressing. I regard myself as a professional and you regard yourself in the same light; it would appear that between two such professionals there would have been over the years some sort of philosophical rapport, a mutual sympathy or understanding in regard to matters of aesthetics. But oddly enough, in all the years of our association, such problems were never discussed, and it was my feeling that you have never welcomed such interchanges. My own experiences, therefore, as well as those of other artists, have brought me to the conclusion that most dealers are not really interested in either the artist or his concepts.

It almost sounds like a prophecy to me now, but again and again I am reminded of Bernard Karfiol's words to me on the occasion of our first meeting. You had just moved your gallery uptown, and I was in the process of setting up my second one-man show, when you introduced me to Karfiol. It was an exciting occasion for me, however in the midst of our conversation a customer came in, and without excuse you turned from us to the customer. Karfiol was very hurt by your action and said to me, "You see, Raymond, it's the customer who counts, while the artist has to come and go by the back door." Meeting him had been such a pleasure, but that was dissipated with his words. I was disappointed--not in you, but in him! I felt he was being

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# THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MRS. JOHN D. ROCKEFELLER, 3rd, HONORARY CHAIRMAN  
MRS. DONALD B. STRAUS, CHAIRMAN  
HARMON H. GOLDSTONE, VICE-CHAIRMAN  
WALTER BARRIS, VICE-CHAIRMAN  
MRS. E. POWIS JONES, SECRETARY  
PETER A. KUNEL, TREASURER

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May 28, 1958

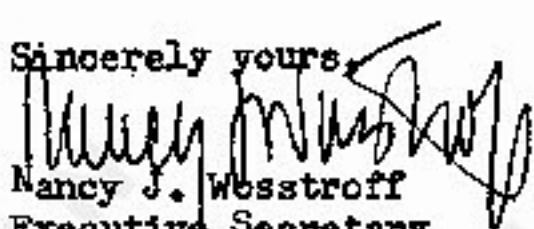
Dear Mrs. Halpert,

This is to confirm the sale of the Marin watercolor Roadside in Maine, 1923 LS 534-345.

Since the purchaser Mr. Lee C. Bradley of 67 Sparks Street, Cambridge, Massachusetts has paid us directly we enclose at check for \$540.00 to cover the purchase price of \$600.00 less the 10% Art Lending Service handling charge.

Thank you for your cooperation in this matter and we hope you will enjoy a pleasant summer.

Sincerely yours,

  
Nancy J. Wesstroff  
Executive Secretary  
Art Lending Service

Downtown Gallery  
32 East 51st Street  
New York, New York  
att: Mrs. Edith G. Halpert




petty, but having experienced such rebuffs myself and seeing the situation in the galleries today, I have much more respect for what seems to be Karfiol's insight now.

There is another prevalent condition, which disturbs me greatly and against which I have always rebelled. This is the notion that the artist can be a group man, capable of organizing into gallery associations, unions, schools of painting, etc. My "withdrawal from the art world", as you call it, was by no means a passive exit from the scene of battle. It is, I hope, only a temporary defeat in a war against those overwhelming odds who have favored organization amongst artists and art. After a brief taste of this unnatural condition, I decided a free spirit was more important and chose not to flow with the tide. As you know, this decision was costly for me, however I do not consider the cause a total loss. It has left me with a style that is distinctly my own and not an imitation of current fads, and I know my thoughts and opinions are my own and not the result of a group vote. A man is rarely born uncompromising, but if he is to maintain his self-respect, it sometimes becomes his lot.

It was never my intention to ask or imply that I should be brought back into association with the Downtown Gallery, however you made the initiative remark in your letter that you could not "make any single addition without leaving (yourself) entirely open to a great many others--an entirely untenable situation." This only verifies my point, unhappily, that you, as well as others in the trade, are not at all concerned with individual merit anymore, but only with groups and schools of painting. This is the untenable situation! I would far rather you refused my works on the basis of an individual judgment rather than the fact that nine other painters came into your gallery at the same time as I did. It is much more important to me that you judge my work by its merits and not me by my unsolicited associates.

It is not my intention to be insulting to you, however you seem to apologize for certain conditions in the art world, as though you had no part in their creation. You are one of the foremost dealers in New York City today, and as such, and with so many years experience in the field, you can hardly claim innocence in the formation of present conditions. I am sure you have reasons for the decisions, transactions and opinions you have formulated over the years, and I should like you to be as forthright with me, as I have tried to be with you. We obviously have differences of opinion, and I should like to know the "why's and wherefore's" of your opinion, as I hope you have been interested in mine.

Sincerely yours,

  
Raymond Breinin

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May 23, 1958

Air Mail

My dear Mr. Barr:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us a painting by Pollock, the title and date of which is yet to come to my hands, for our exhibition of contemporary art June 18, to August 13, 1958. It will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Mr. Alfred H. Barr, Jr.,  
Museum of Modern Art,  
11 West 53 Street,  
New York 19, New York.

eeh/mn

cc: Mrs. Edith Halpert,  
Downtown Gallery.

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(Full-name) Seitaro Bamba

(Pen-name) TEKIZAN

(Perma-domicile) Kinokawa % Kusatsu P.O.

Shiga Prefecture JAPAN

May 15, 1958

Mrs. Edith Halpert,

32 East 51st Street, New York 32.

Dear Madame,

I beg your pardon for sending my letter to you without introduction, sorry I have no friend in your country.

I am a Japanese artist now, and about 30 years was in service at Junior high school as a teacher of art and natural history, including as a member of Kyoto Industrial Art Society, meanwhile I kept on study of drawing several creative figures by peculiar method of my own since about 40 years ago. but these noblerless of new figures was not Open to the public.

I am desiring to study more new sense in New York for to have my personal exhibition etc in America.

But I am so poor as I can not have the travel expenses to New York. So I am desiring you will assist my work as a patron and call me to America.

I am sending to you a parcel as commecial papers with 50 figures by oil painting on drawing papers by my special technic for the samples of my oil painting on canvas which can not send for the custom duties.

If you kindly to look these my paintings and if they can be service to the civilization of the world, Please call me to New York to paint 100~1000 canvases by your patron about 2~5 years.

Desiring your assistance hertily

I remain yours truly

Seitaro Bamba TEKIZAN



May 23, 1958

Miss Sandra Belin  
NEWSWEEK  
1 52 West 42nd Street  
New York, N. Y.

Dear Miss Belin:

It is a mighty long time since I communicated with you with the idea of a news story in your publication. This, however, is such a special occasion that I am being somewhat persistent.

I am enclosing another publicity release referring to a guest exhibition which represents not only a collection of major paintings but has, I believe, very special news value. As you will note, this is a first of special significance.

Furthermore, Mr. Wolfson has recently appeared as big news in connection with his new project of the Grand Central area.

The paintings are in our possession and we have a complete set of Ektachromes in addition to the regulation glossy photographs.

I hope you will come in to see the collection and to say hello.

Sincerely yours,

BGM:pb

Enclosure

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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

May 19, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st St.,  
New York, N.Y.

Dear Edith,

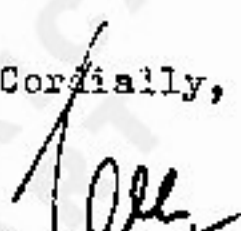
I want to thank you first of all for the warm reception you gave Mitzi and me and of course for the marvelous dinner--especially the soufflé. I hope that one of these days you will come out here and we will be able to reciprocate.

I trust that I may go ahead and definitely plan on the show of Shahn's drawings for the Louis Armstrong film for July. Please let me know as soon as possible when you will be able to ~~to~~ release these drawings to me so that I can coordinate it with some other things that I will have coming from New York and save a little money. .

I have sent to you today via Railway Express a painting by Jack Levine on approval. If you are interested in it, the price is \$600.

Please let me hear from you soon and once again many thanks.

Cordially,

  
Felix Landau  
LANDAU GALLERY

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# San Francisco Chronicle

KRON-TV  
CHANNEL

4

May 24, 1958

Dear Mrs. Halpert -

Some time ago you were so kind as to arrange for your Dove show to be taken in color slides for me, and I should like to inquire if the same thing can be done with your exhibition of Demuth. If I am not mistaken, the slides were taken by Kyle Morris last time. He is a bit expensive, but his work is very good, and if you have no objection, perhaps he could take the Demuth show as well.

I shall be here until June 17, when I leave for six weeks at the University of Hawaii.

Best regards

*Alfred Frank*

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MEDIUM	ARTIST	TITLE	VALUATION
Aquatint	Arthur B. Davies	Flight of Line	\$35.
Lithograph	Alexander Brook	Little Thoughts 1934	30.
Drypoint	George Constant	Two Heads	35.
Lithograph	Ernest Fiene	Notre Dame	40.
"	"	Seated Nude	35.
"	Benton Spruance	Self Portrait	20.
"	"	Young Colored Girl	20.
"	Reginald Marsh	The Bowery (damaged)	20.
"	Glenn Coleman	Election Night Bonfire	50.
"	Yasuo Kuniyoshi	Circus Ball Rider	50.
"	Julian Levi	Red Dory (Low Tide)	20.
"	Stephen Hirsch	The Prisoner	15.
Drypoint	Peggy Bacon	The Social Graces	35.
Lithograph	Marguerite Zorach	Landscape in Maine	40.
Col. Woodcut	Reuben Tam	Atoll 1945	35.
"	Jonah Kinigstein	Female Beast 1952	20.
Hand colored			
Process Print	Ben Shahn	Poster - Fogg Art Museum	15.
Silkscreen	Jack Levine	Poster - Mirski Gall. Exhib.	10.
Drawing	Yasuo Kuniyoshi	Leaves	500.
Col. Woodcut	Karl Zerbe	The Face of the Big Lie	40.
Etching	Wallace Reiss	Night Flower 1952	25.
Lithograph	John Sloan	Street Scene	10.
"	"	Ping-Pong Photos	50.
"	Walter Meigs	Birds	25.
"	Walt Kuhn	Dog	45.
"	"	Park	45.
Drypoint	"	Toms River	50.
"	"	Angna Enters	45.
Lithograph	Max Weber	Still Life	75.
"	"	Cityscape	75.
Col. Litho.	Stuart Davis	Detail Study for Cliche	75.
"	Hayward King	Existentialistic Quarrels	40.

1675

May 23, 1958

Miss Jeanne Shively  
Detering Galleries  
1403 McGovern  
Houston 4, Texas

Dear Miss Shively:

In referring to my follow-up folder, I find that we have had no further word regarding the damage claims listed in your letter of February 28th. I know that insurance companies and the Railway Express Agency try to make it as difficult as possible to collect any damage claims, but I think it would be a good idea, now that several months have elapsed, to follow through in the matter. Won't you please do so?

Are you planning to be in New York in the near future? I would so much enjoy seeing you and Miss Detering again. My best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 23, 1958

Mr. Stanley Freeman  
Brevoort Lane  
Rye, New York

Dear Mr. Freeman:

As you requested, I am listing below the information we have on our records in connection with the two Stuart Davis paintings you purchased.

**STUDY FOR COMBINATION CONCRETE #2, dated 1954, painted in Gouache.**

This appeared in two exhibitions:

Summer Exhibition at The Downtown Gallery, June, 1957;  
Annual Exhibition at the Whitney Museum of American Art,  
from November 1957 to January 1958.

**LAWN AND SKY, dated 1931, painted in Oil.**

Exhibited at the Fifth Annual Exhibition at The Downtown Gallery, October, 1931;  
La Tauson Exhibition at the Riverside Museum, December, 1947.

It was reproduced in the Catalogue of La Tauson Exhibition of December, 1947, and in Art Digest, January 15, 1948, and won the \$2000. Award in this Exhibition, which included a combination of Purchase Prize and honorarium.

The painting was owned by the company and later passed into the hands of one of the major stockholders. We repurchased the painting from the latter, shortly before you acquired it — had it cleaned and reframed.

I hope this information is satisfactory.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 17, 1958

Art Department  
Springville High School  
Springville, Utah

Gentlemen:

Will you kindly let us know the closing dates of  
your current exhibition. Sorry to bother you but  
we are arranging several other important exhibitions  
and are eager to include some of the paintings lent  
for your show.

Sincerely yours

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
pertaining to the work is in the public domain.



May 17, 1958

Dr. Earl E. Harper, Director  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

Dear Dr. Harper:

Mrs. Halpert has asked me to airmail-special-delivery the enclosed list to you with the following comments:

We are still trying to bag a Pollock - or two - for you but haven't succeeded as yet.

The 1930 Dove, SNOW ON ICE, turns out to be in a show in Florida that's just closing, but perhaps we can catch it and have it shipped directly to you from there.

The Whitney loans seem firmly assured but are subject to final official okay when Mr. More returns Monday morning.

Mr. William Lane will ship the paintings he is loaning directly from Leicester and, if possible, photographs.

The Metisse, Peindexter, Rehn Galleries have all agreed to send you photographs. We will ask the remaining institutions to do likewise on Monday.

Enclosed are photographs of the Rosenberg loans and of those we have available today of Downtown Gallery and associates loans, namely:

Karfiel - In My Studio 1949  
O'Keefe - Black Patio Door 1955  
Rattner - Moses - "I Am" 1958  
Sheeler - Continuity 1957  
Weber - Flute Soloist 1945

Sincerely yours,

Margaret M. Babcock

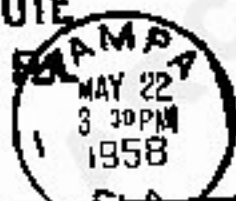
MMB/ph

Enclosures (8 photographs)  
(2-page list)

Prior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TAMPA ART INSTITUTE  
320 N. BLVD. TAMPA, FLA.



PRAY  
FOR  
PEACE



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery  
32 E. 51 St.  
N. Y., N. Y.



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May 23, 1958

Air Mail

My dear Mr. More:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us "Passion of Sacco and Vanzetti" by Shahn for our exhibition of contemporary art June 18 to August 13, 1958. It will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Mr. Hermon More,  
The Whitney Museum of American Art,  
22 West 54th,  
New York 19, New York.

eeh/mn

cc: Mrs. Edith Halpert  
Downtown Gallery

ARNOLD H. MAREMONT  
SUITE 3450  
PRUDENTIAL PLAZA  
CHICAGO 1, ILLINOIS

May 20, 1958

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Miss Halpert:

The Davis painting just arrived.

Mrs. Maremont and I are leaving for Europe shortly and are  
returning the 10th of July.

We hope we will be able to resolve whether we want the picture  
before we leave. Would it present any problems if we kept the  
picture until we returned from Europe?

Sincerely,

*Arnold H. Maremont*  
Arnold H. Maremont

AHM:jc

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## HOLIDAY

A Curtis Publication • Independence Square, Philadelphia 5, Penna.

FRANK ZACHARY, Art Director

May 27, 1958

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am going to be in New York within the next couple of weeks and would like very much to come in to see the "Portrait of a Building" paintings. I will call you beforehand.

Sincerely,

Frank Zachary

FZ:jr

STATE UNIVERSITY OF IOWA



IOWA CITY

School of Fine Arts

May 23, 1958

My dear Mrs. Halpert:

My first letter early this morning is to you.

I have just received your letter of May 21 and the revised list of paintings for our show.

Let me say first of all that it seems to me you have brought together an excellent exhibition for us. We will take great pride in presenting it.

I shall take care of the placement of insurance at once.

I shall write to the persons you name in your letter early next week. *(done today)*

I sincerely appreciate the tremendous effort you have put forth in bringing together this exhibition for us. I now find that I am in great difficulty about the catalogue because of the lateness of the date. As of this morning I have only half of the photographs, and as a matter of fact not quite that. I have already asked for bids on the catalogue including ten pages of reproductions. I had finally decided to publish one picture by each of the artists. I have no photographs for a number of the artists, and only one of some of the others. This means that the pictures published in the catalogue will not be as completely representative as I had planned. All material for the catalogue must be in the hands of the printer tonight. I am waiting to see what the mail of this morning brings in.

Even as I was dictating this letter, my secretary brought in the first mail and there are a number of additional pictures. I shall work on these today and I hope by Monday to give you a detailed statement of just where we stand with reference to catalogue, etc.

Hastily, but ever sincerely,

*Earl E. Halpert*

Director

Mrs. Edith Halpert, Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

eeh/mn

rior to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.





# SARASOTA ART ASSOCIATION

SARASOTA, FLORIDA

May 16, 1958

Mrs. Edith Greger Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

The paintings will leave here today for Budworths via Railway Express. Trust that they will reach you safely some time next week.

Once again let me tell you how very grateful we are to you for making the show available to us. I think that it was a great success and well appreciated by the local population and a fair number of tourists.

Thank you so much for sending me a copy of your letter to Lawrence Dame. I'm glad that you set him straight on the facts as I did not think it was my place to do so.

Will your gallery be open at all this summer? I hope to be in N.Y. for a while around the middle or end of July and would like to see you if you are in town. Imagine that you will be in the city as little as necessary at that time, but I will give you a ring on the off chance that you might be in town.

Again my particular thanks for your kindness.

Sincerely,

Ann S. Brown

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POMONA COLLEGE  
CLAREMONT, CALIFORNIA

ART DEPARTMENT

May 20, 1958

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

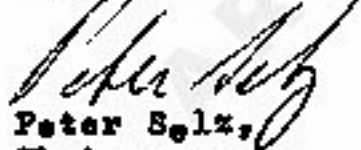
Dear Mrs. Halpert:

Thank you for your letter of May 3. Arrangements for the Stieglitz exhibition are progressing very well. I have just been to Santa Barbara, and we are getting some fine loans from the Santa Barbara Museum and from Mr. Ludington.

As this show is extremely important to us, I have decided to come east for a few days and am looking forward to discussing this project with you in some detail. I will be in New York on Tuesday, May 27, and Wednesday, May 28, and plan to be at the Gallery on Tuesday morning.

I am very much looking forward to meeting you at that time.

Sincerely yours,

  
Peter Selz,  
Chairman

PS/dn

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张发荣 张发荣 张发荣



Department of Art

May 23, 1958

*E. B. Hays*

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AIR MAIL

Mr. W. Sandberg  
Director of the Municipal Museums  
Stedelijk Museum  
Paulus Potterstraat 13  
Amsterdam, The Netherlands

Dear Mr. Sandberg:

I am most interested in your suggestion that there might be an exhibition of the paintings of Arthur Dove in Amsterdam, and I believe it could be arranged. I have the impression that you may have been in conversation with Mr. Phillips of the Phillips Gallery as I know that he is in Europe.

I certainly agree that he is one of the most interesting American painters of this or any other century. He shares with Kandinsky the honor of being the first abstract painter. The dates of their first abstractions are so close that it would be pedantic to choose between them.

For your information the exhibition now in preparation, will open at the Whitney Museum of American Art in New York City on September 30 of this year, and travel through a circuit of American museums until the same date in 1959. It is obvious that many paintings will then have to be returned to their owners as we could hardly borrow for a longer period, but at least 50 per cent belong to museums, to the Downtown Gallery in New York City, and to private collectors who are enthusiasts for Dove's reputation and have large holdings. From these sources we might borrow for a longer period and find a certain number of substitutions for those paintings we had to return. The present exhibition runs to 102 items, but I think we could manage a 60-painting show to be sent abroad in the late autumn of 1959.

We are preparing an important catalogue which will also exist as a hard-cover book. It has 58 illustrations, 23 of which are in full color, and with the text, it runs to a hundred pages. The catalogue, of course, will be run in the next few months. It is conceivable that the University of California Press, which will be bringing out the catalogue, could run an edition which consisted solely of the color plates and the black and whites, if you wish to obtain these and add a Dutch text of your own. Perhaps this is impractical, and if there were any such solution, it would have to be undertaken forthwith.

If you were interested in the English edition at an advantageous price you would have to order at the present time as there will be only



# Downtown Community School

225 EAST ELEVENTH STREET, NEW YORK 3, N. Y. • ALBONQUIN 4-1091

NORMAN STODER  
Director

IRVINE NEURATH  
Director, Nursery School

May 20, 1958

Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Gentlemen:

Here is corrected statement of our account with a check for \$4.50 to cover the difference due you:

Foots:	Noir	\$225.00
Janer	Wharf	67.50
Greenstone	Bari #1	85.50
Shahn	Calabanes	46.50
	Supermarket	114.00
	Paterson	96.00
		<u>634.50</u>
	paid .....	<u>630.00</u>
	balance due you:	\$ 4.50

I trust that everything is now in order.

Very truly yours,

*Vera Shlakman*  
Vera Shlakman  
Bookkeeper

enc.

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there will be nothing coming up till fall. If easier for you they can go to the city apartment for the summer.

I am sorry that you will miss the annual meeting, as you are always such an addition with your suggestions. It comes on the second Sat. in July.

Lila's daughter comes out what ever that means on the 19 of June at a party in Westbury so we have to go down for that and Electra 3rd. Gets married up here on July 19th so it is quite an exciting summer.

Tonight Ralph Hill and I are taking off for the Adirondacks to join Watson and the boys for a days fishing and we all come back on Monday together.

A days break we feel will do us good , he away from his writing and I away from the Museum.

Lots and lots of love and I miss you,

Devotedly

Electro.

May 17th,

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

The typing

Oh dear

I have been thinking of you a great deal lately. I hope you are well and happy. I am well at present. I have been thinking of you a great deal lately. I hope you are well and happy. I am well at present. I have been thinking of you a great deal lately. I hope you are well and happy. I am well at present.



SHELDON KECK  
CAROLINE K. KECK

PRESERVATION OF PAINTINGS  
MAIN 4-2539

87 STATE STREET, BROOKLYN 1  
New York

May 23rd, 1958

Dear Mrs. Halpert:

We are returning this painting by Dove, "The Inn" on which we have repaired to the best of our ability the achte scratch in the lower left, and the small dig loss in the lower right.

The surface is marred by a great many other scratches and rubs, all of which are noticeable in certain lights. Many are due to slight pressures against the surface, although they appear almost as pencil marks - which they are not.

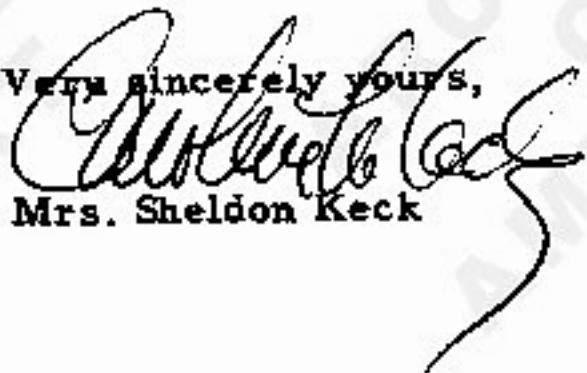
This painting should be glazed. It should NEVER travel except with plexiglas protection and in our opinion is too fragile to be loaned with safety. It is impossible to "restore" a painting of this nature. Its surface depends of a type of diffuse reflection of light, altered irreparably by any change in texture. This change can be made by pressure, rubbing, scratching, etc. The painting will never be the same lined or even surfaced. It is possible to clean the colored areas, so long as it is done without disturbing the surface, but it is impossible to touch the areas of radiator paint without immediate loss.

The scratch was inpainted under magnification with colors in poly vinyl acetate and acetone. It was a ridiculously difficult task for such a small loss, and we are not content with the result, although it is the best we can do. Everything shows on this type of surface.

Please keep the painting carefully wrapped and ask the owner to consider glass. This is the same problem as Paul Klee and we have ordered all of his work in any of our museums, under glass for keeps. Unless this painting is "expendable" it too, should go under glass.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York

Very sincerely yours,

  
Mrs. Sheldon Keck

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COPY FOR: Mr. Stuart Davis

May 22, 1958

Mr. E. Jordan  
New Castle, Colorado

Dear Mr. Jordan:

Your letter of May 18 is being referred to  
Mr. Stuart Davis.

Mr. Davis was commissioned to paint the mural  
for our new Research Center and we feel that  
any information pertaining to its cost should come  
from him. Inasmuch as you are a painter, I am  
sure that you would agree that this is the best  
procedure to follow.

Yours very truly,

Secretary to Mr. H. J. Heinz II

Mr. CGKoepke/mjn

rior to publishing information regarding sales transactions,  
essentials are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

May 21, 1958

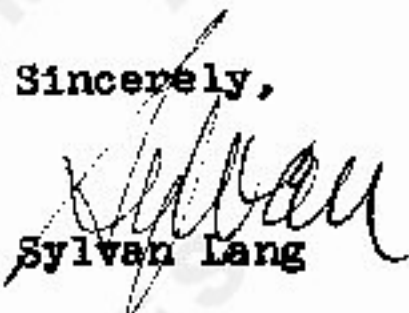
Dear Edith:

Writing you this on my personal stationery, as I thought that possibly my letter of March 31<sup>st</sup> to Mr. Lawrence Allen had not reached your attention.

While I was confident that nothing untoward could have occurred so far as Lawrence was concerned, yet I was worried that your books did not accurately reflect the account and therefore sent photostat of the check which I had paid with my letter of March 31.

Warmest regards from both Mary and myself.

Sincerely,

  
Sylvan Lang

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. S. L. SLOSBERG  
65 Clinton Road - Brookline 46, Massachusetts

*Blessed are the Young in Spirit*

May 22, 1958.

Downtown Gallery:

Do you have pictures and prices  
of the Demuth Vaudeville paintings?

I believe there are three.

#6, 5, 4. I am not quite sure.

I am interested in paintings  
of Vaudeville.

Very truly

*Helen S. Slosberg*

Hello E.H. How are you?

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBURNE, VERMONT

I had a letter and postcards from the Gabbishes and they had a wonderful time in Russia and met all the important people even to Nasser. Believe they thought little of the food but said the art was magnificent.

Am sure that you will have a wonderful time and remember that we will miss you up here. You have been so good and helpful to the Museum.

Devotedly,

May 31st.

*Elmer*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PAUL ROSENBERG & CO.

20 EAST 70TH STREET

NEW YORK 21, N. Y.

RHINELANDER 4-2340

FLORENCE WALTERS  
DIRECTOR

May 17, 1958.

MEMORANDUM TO:

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

For exhibition at the School of  
Fine Arts of the State University  
of Iowa.

One framed painting by HARTLEY

No. 1590

"E"

Painted 1915

Oil on canvas

48 x 47 3/4 inches

Sales  
Price

\$2,000.00

Insurance  
Valuation

\$1,500.00

EXHIBITED: The Museum of Modern Art, New York  
October 1950 to May 1952.  
Syracuse Museum of Fine Arts,  
Syracuse, N.Y., October-November 1953  
Albright Art Gallery, Buffalo, N.Y.  
December 1954 and January 1955.  
William Rockhill Nelson Gallery of  
Art, Kansas City, Mo., February-  
May 1955.  
The American Federation of Arts,  
New York, October 1955.

One framed painting by KNATHS

No. 2516

"Beach"

Painted 1946

Oil on canvas

36 x 42 inches

\$1,600.00

\$1,200.00

EXHIBITED: Fort Worth Art Center,  
Fort Worth, Texas, September-  
November 1954.



Dr. Earl E. Harper  
State University of Iowa

- 2 -

May 27, 1958

~~The furniture are in Europe~~ and I have had a great deal of difficulty in getting into the apartment to deliver the group to Budworth.

And so, my best regards.

Sincerely yours,

EGH:pb

Dr. Earl E. Harper,  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

Dear Dr. Harper:

Thank you for your letter and for the copies of the confirmation notes. There were excellent and I am sure that all the leaders will feel more secure having heard from you directly.

I hope that by this time you have a complete set of photographs to have been following through as consistently as possible, and it only of the artists cannot be returned because the owner did not carry out the plan. I guess no one can be blamed for the omission. You will note that in some instances we have only one painting representing a series and in others, two. This must be due to the fact that the artist's specialty and also with the idea of having more than one painting representing a series. The series of your twenty years of activity. Only in the instance did I fail to obtain examples by artists who, I thought, should be included — Jackson and Kuhn. Both have been and many others, who represent these artists, claimed they had nothing available and did not want to make any effort to borrow paintings from collectors to whom they had sold pictures by these two artists. Also, in spite of the fact that Mrs. Jackson Pollock promised to communicate with me about a recent example of her late husband's work, she did not do so, and after waiting five or six weeks to reach her by telephone, I gave up.

When you are in New York I should like to show you the folder of correspondence, to say nothing of the tremendous number of telephone calls, visits, et cetera, that all this entails. As you have probably heard, there is a tremendous boom in American art in the way of sales and in exhibition requests both in this country and abroad. Good paintings are really getting scarce and I am therefore especially pleased that I succeeded as well as I did, and more so that you like the list sent to you in the final form. The exhibition should really be most exciting.

I believe everything has been shipped to you except the paintings from the collection of the furniture and these will be picked up today, I hope, for special shipment. The furniture are in Europe

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May 25, 1958

Dear Editor:

Within the past few days we the undersigned heard the appalling news that a large number of paintings and sculptures are being solicited from artists of note as outright contributions for the benefit of the forthcoming Provincetown Art Festival. According to reports, 116 works were already assembled as of Friday, May 23.

This festival, to be held from July 15 to August 17 in Provincetown, Mass., is a National Open Competition to be juried by outstanding museum personnel in eight regions throughout the nation. The prospectus calls for an entrance fee, plus packing, shipping and insurance expenses payable by the artists—a practice officially frowned upon by Artists' Equity Association.

As early as November 26, 1947, the joint committee of American Dealers and Artists' Equity Association ruled as follows: "On the question of auctions (sales) being held for various causes and the appeals made to the artists for contributions, there seems to be general agreement that Equity should call a halt to this harmful practice."

As recently as January of this year, the sponsors of the ART:USA:58 exhibition were obliged to waive the entrance fee to all members of Artists' Equity, and in the publication (dated February, 1958) "The Museum and the Artist," the Joint Artists-Museum Committee ruled on Page 20 that, "from the artist's standpoint, these costs (entrance fees, etc.) should be considered costs of the museum's (organization's) normal operating expenses, and any needed funds should be raised from other sources than from the artists."



*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

May 15, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I am sending you under separate cover a watercolor which bothers me; for your opinion as to its age. It comes from the Goddard family who lived near Hartford and the newspaper bears the date 1851. While I can see ~~no anachronisms~~, I have a feeling that it is considerable later in date, although it obviously has quite some age.

Sincerely yours,

*Bill*

Director

HWN/arf

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

May 23rd, 1958

To: The Downtown Gallery  
32 East 51st Street  
New York 22, New York

#582500 Orange Plain by Georgia O'Keeffe  
(damages accepted as responsibility of  
The John Herron Art Institute)

removal of drips of white paint from surface  
repair of tiny digs into painted surface

\$ 35.00

COPY



May 19, 1958

Mr. Leroy Flint, Director  
Akron Art Institute  
69 East Market Street  
Akron 8, Ohio

Dear Mr. Flint:

In checking over the list; I find that we did not receive the Marin watercolor "Delaware County, Pa.", #16/1 on our consignment to you. Can you kindly check this matter.

The Sheeler and the Rattner paintings were returned in good shape.

Thanking you •

Sincerely yours

John Marin

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May 21, 1958

Dr. Earl E. Harper, Director  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

Dear Dr. Harper:

After much Sturm und Drang I have finally succeeded in obtaining all the pictures now listed on the attached, which is the final record for all but one other Pollock of recent vintage which I am to obtain from Mrs. Pollock the moment she arrives in New York (Wednesday or Thursday -- that is, today or tomorrow).

You will note that there have been several substitutions, deletions, or additions, together with corrected selling and insurance valuations, sizes, et cetera. Because so many paintings have been shipped to Europe and the Orient, etc., there has been a serious dearth and it has been an extremely difficult situation in assembling a show of this quality and inclusiveness. You may, if you wish, include the early Davis and the early Zerbe in your own collection, and for these you require no information from us.

A number of photographs have already been sent to you and others will follow directly from the galleries and institutions. Many of the latter wish to have a letter of confirmation from the University and I would suggest that you write to all of the lenders -- other than the Lowenthalts and The Downtown Gallery -- at the addresses listed below.

Mr. Sidney Janis, Sidney Janis Gallery, 15 East 57 St., N. Y. 22, N. Y.  
Mr. William H. Lane, Standard Pyrocoloid, Leominster, Mass.  
Mr. Pierre Matisse, Pierre Matisse Gallery, 41 East 57, N. Y. 22, N. Y.  
Mr. Lee Nordness, Nordness Gallery, 700 Madison Avenue, N. Y., N. Y.  
Mr. Harold Fendren, Poindexter Gallery, 21 West 56 St., N. Y. 19, N. Y.  
Mr. John Clancy, Rehn Gallery, 683 Fifth Avenue, N. Y. 22, N. Y.  
Mr. Alfred H. Barr, Jr., Museum of Modern Art, 11 West 53, N. Y. 19, NY  
Mrs. Florence Walters, Paul Rosenberg & Co., 20 East 79, N. Y., N. Y.  
The Saxe Roby Foundation, c/o The Whitney Museum of American Art,  
22 West 54th St., New York 19, N. Y.  
Mr. Herson More, The Whitney Museum of American Art, 22 W. 54, N.Y. 19  
Miss Marian Willard, Willard Gallery, 23 West 56 St., N. Y. 19, N. Y.  
Mr. William E. Scott, 6100 Carson, Fort Worth, Texas

Sincerely yours,

EEH:pb

*List & copy of pick-up order on Bachman's station*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.



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May 29, 1958  
May 25, 1908

Mr. Felix Landau  
Landau Gallery  
702 N. La Cienega  
Los Angeles 46, California

Dear Felix:

I, too, was very pleased to see you and Hittel and wish that there were not as great a distance between our two big cities.

Yes, I am quite certain that we can send the Shaks drawings to you for an exhibition in July. Naturally we should like to keep them at the gallery until as close to June 15th, when we draw our shutters, as possible. We are selling a few of these individually but I am trying to hold as many as possible for your exhibition. Twenty-five should fill the bill. Don't you think so? If not, I shall hold off some more and, of course, we can borrow some of those which are sold.

I sold the Levine painting to him yesterday and he told me that he had sent it to some charity exhibition, I believe in Chicago, and that a Hollywood musician had purchased it for very little. Under the circumstances, don't you think that he should take somewhat less than the price you quoted — \$2000 — and as all my

And won't you let me know about the Shaks exhibition — tentative, at least?

Sincerely yours,

EGM:pb  
So have you received a very handsome painting by Max Weber which I should like to show you. This was of exhibition, but not mentioned to me as an agreed subject. The reason I am writing about this is that several of our friends mentioned that you were going to exhibit a painting by Weber but did not hear how you would like. I think you will like it.

Sincerely yours,

Max Weber  
Max Weber



May 24, 1958

Mr. Laurence Schmeckebier, Director  
School of Art  
Syracuse University  
Syracuse, New York

Dear Mr. Schmeckebier:

The three sculptures by William Zorach will be  
shipped to you by W. S. Budworth & Son on Monday.

We have included a bronze cast of "The Family"  
which is the property of Mr. Jacob Schulman of  
29 East Boulevard, Gloversville, New York. Will  
you kindly have this sculpture shipped directly  
to him, rather than returned to the gallery.  
There is another cast which should be delivered  
by the foundry within the next week or so, in  
the event you are interested.

Sincerely yours

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**THE MUSEUM**  
**TEXAS TECHNOLOGICAL COLLEGE**  
**LUBBOCK, TEXAS**

OFFICE OF DIRECTOR

May 21, 1958

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51th Street  
New York, New York

Dear Miss Halpert:

Our Exhibitions Committee is currently in the process of setting up shows for the coming season, as well as making long range plans for the next several years.

The Committee has asked me to write to you to ascertain whether or not you still have available any of the paintings listed in your catalogue of "New Mexico" which was shown in your gallery in March, 1957. If any of these paintings are still available, would you furnish us with prices, descriptive information and a photograph if possible. The Committee wishes to study this material for possible exhibits.

We will deeply appreciate any assistance you can give us.

Yours sincerely,

*Mrs. W.C. Holden*

Mrs. W.C. Holden  
Acting Assistant  
Director

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Lawrence A. Fleischman  
19480 BURLINGTON DRIVE · DETROIT 3, MICHIGAN

May 19, 1958

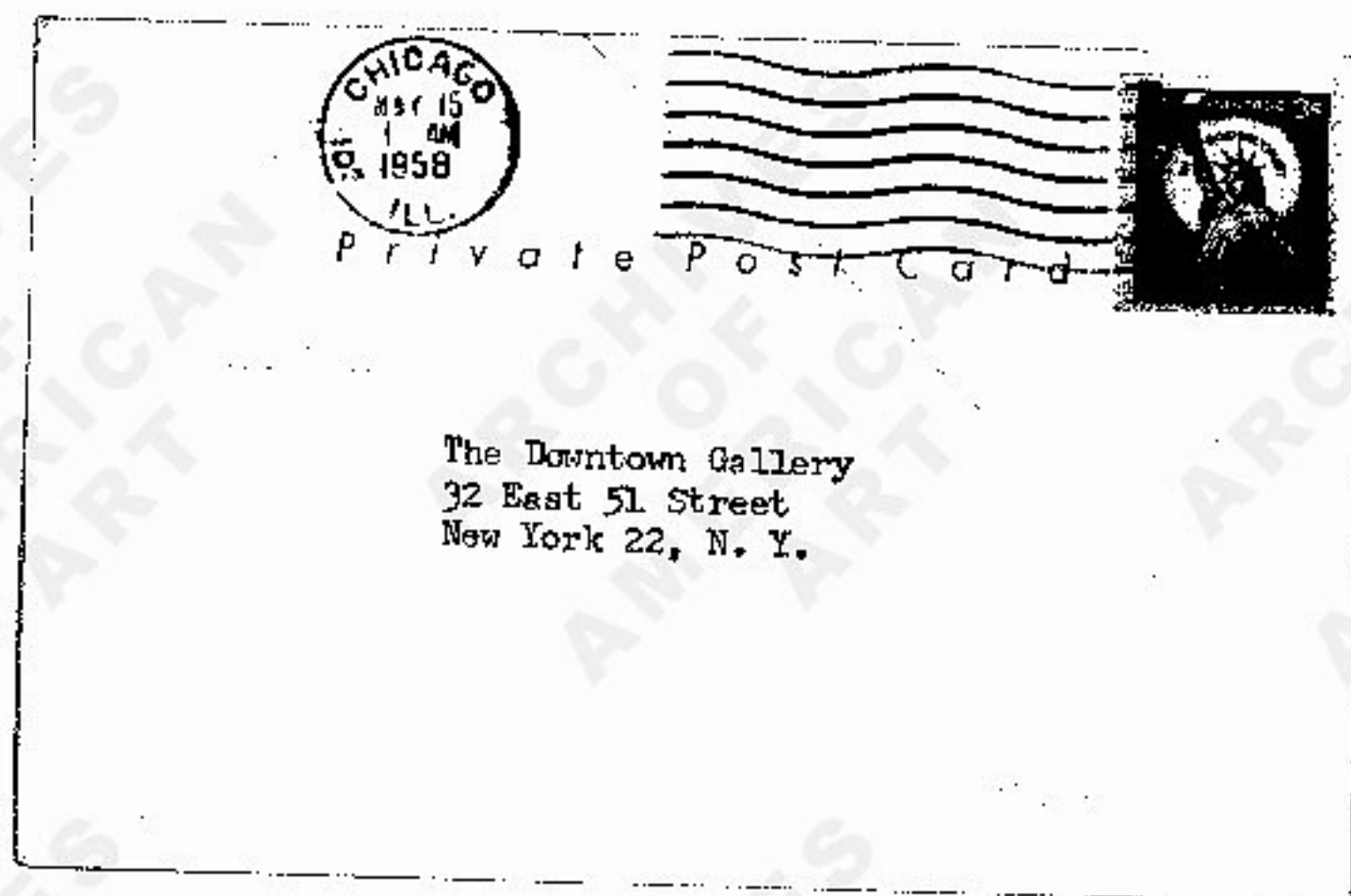
Dear Edith,  
you will find my check enclosed  
for \$500 on acct.

I am leaving for Israel and  
will be back in the U.S. June 15th and  
plan to be in New York sometime  
during the last two weeks in June.  
See you then.

Larry.



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merchandise are responsible for obtaining written permission  
om both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



May 23, 1958

Air Mail

My dear Mr. Lane:

Personally, and on behalf of the State University  
of Iowa I thank you for your willingness to lend  
us "That Red One" by Dove, "Schlossgasse" by  
Feininger, and "Power House" by Spencer for our  
exhibition of contemporary art June 18 to August 13,  
1958. They will be insured as directed, carefully  
handled, and promptly returned.

Sincerely yours,

Director

Mr. William H. Lane,  
Standard Pyroxoloid,  
Leominster, Massachusetts.

~~cc: Mr.~~

cc: Mrs. Edith Halpert  
Downtown Gallery



May 23, 1958

Dr. Lawrence E. Mase  
4952 Maryland Avenue  
St. Louis 8, Missouri

Dear Dr. Mase:

About ten photographs were sent to you with all the information listed on the reverse side of each print. The single Sheeler photograph was mailed subsequently and represents the only unsold painting by this artist. A catalogue of his most recent exhibition is enclosed.

As I mentioned in my letter of May 14th, I shall be glad to send any of these paintings to you if you will make a notation to that effect when you return all the photographs.

Sincerely yours,

EGH:pb  
Enclosure

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27 May 1958

Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

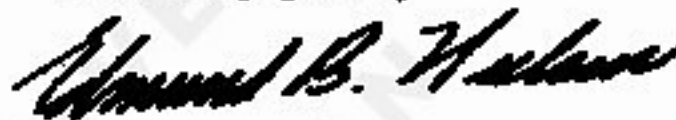
Dear Miss Halpert:

Would you please send us photographs, marked to my attention, of the following paintings by Charles Demuth and your bill for the same. These are to be used for our research files and also to serve as examples of desired articles for the Museum's permanent collection.

✓ 17. Distinguished Air	4700.
✓ 18. Two Figures on Beach	900.
19. Beach Study #2	800.
27. Four Figures	950.

Your attention in this matter is greatly appreciated.

Sincerely yours,



Edmund B. Nielsen  
Research Associate

EN:mcn

publishing information regarding sales transactions, and are responsible for obtaining written permission from the artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information is correct 60 years after the date of sale.





PHILADELPHIA MUSEUM OF ART • FAIRMOUNT, PHILADELPHIA 30

May 27, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

At yesterday's meeting of the Board of Governors your very generous gift of prints was presented and accepted with deep thanks. Carl is particularly happy to have these works, which supplement the collections of the Print Department.

Today, we are bringing the Watter Collection out to the Museum and the installation will begin under Carl's direction.

We are very pleased to have Michael's pictures with us during the summer months. I am grateful to you for your help in bring this about.

With kindest regards,

Sincerely yours,

HENRI MARCEAU  
Director

HM/DB

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May 29, 1958

75 S. Prescott #4  
Memphis 11, Tenn.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
New York, N.Y.

Dear Mrs. Halpert:

I will not be able to attend the party. Certainly wish  
I could. I appreciated being included among the commissions.  
Thank you very much.

Sincerely,

*Carroll Cloer*

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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



May 29, 1958

*Write*

Mrs. M. Begin  
Cornell Road  
Fairfield, Connecticut

Dear Mrs. Begin:

Almost a year ago you expressed your interest in Picasso.  
I found a note to this effect and am writing to advise you  
that we have just obtained an exceptionally fine drawing by  
this artist — a very important figure composition. We  
shall be glad to hold it for your consideration if you plan  
to be in New York within the next week or so.

Won't you please let me know?

Sincerely yours,

EGH:ph

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 23, 1958

Mr. Philip E. Lilienthal  
University of California Press  
Berkeley 4, California

Dear Mr. Lilienthal:

I am writing to confirm our order for 50 copies of the Dove  
Catalogue to be charged to the Gallery.

This is in reply to your letter of May 13th.

Sincerely yours,

EGH:pb

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established after a reasonable search whether an artist or  
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# Detering GALLERIES

1403 MCGOWEN • HOUSTON 4, TEXAS

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May  
21st  
1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

After considerable delay we have at long last received payment of the Damage Claim filed with the Braniff International Airways, carrier for the shipment routed to us VIA Slick Airways for the January shipment of paintings for the Contemporary Art Show.

We are attaching hereto our check for the amount of this claim (\$60.00) covering 2 of the paintings, namely: "Cosmos" and "California Industrial".

As yet we have not been able to reach an agreement with the Railway Express Agency for the damages claimed against their Company for the balance of the damaged paintings. However, just as soon as we receive settlement from them we will forward our check for the same to your attention.

Cordially yours,

*Marcy Brown*

Marcy Brown (Mrs)  
Detering Galleries

MB:sl

Enc: Ck \$60.00

May 21, 1938

Mr. Alfred H. Barr, Jr., Director  
Museum Collections  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

Dear Alfred:

At your suggestion I stopped off yesterday to see the painting by Pollock entitled "Drawing" executed in six media in 1945.

As I mentioned originally, I was requested by Dr. Harper of the University of Iowa to assemble an exhibition of American paintings for the 20th Anniversary Festival of Fine Arts to be held at the University of Iowa from June 10th to August 13th.

Budworth has been notified by Dr. Harper and is arranging to pick up all the loans the latter part of this week and early part of next. Meanwhile a confirmation will be sent to each lender directly by Dr. Harper.

I am sending a copy of this letter to him with the correction in the insurance valuation from \$6000 to \$8000.

Many thanks for your kind cooperation.

Sincerely yours

EGH:z

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# H. J. HEINZ COMPANY

MAKERS OF THE 57 VARIETIES

PITTSBURGH, PA.

OFFICE OF THE PRESIDENT

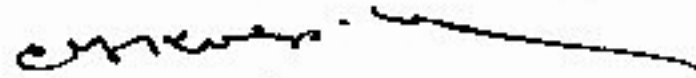
May 22, 1958

Mr. Stuart Davis  
15 West 67th Street  
New York 23, N. Y.

Dear Mr. Davis:

Here is a rather unusual letter received from  
a painter in Colorado, which we feel should  
be answered by you.

Yours very truly,



Secretary to Mr. H. J. Heinz II

Mr. CGKoepke/mjn  
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Webb

THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBURNE, VERMONT

Dear Edith,

We are certainly going to miss you at the meeting this year, you always make such good suggestions however I am not giving up that you will not come before or later when you get home. In August although Watson is so frail we plan to go to Scotland. Each year I feel that we may not make it and then he is better there than here.

It is still cold up here but the Lilacs are too beautiful for words.

We had a very fine crowd at the Museum yesterday and I only hope that the recession will not hit us too badly this year.

One more year and I hope that my building program will be finished. I am about ready to retire and take life more easily.

When I go down for our grandchild's party I just motor from here to Westbury and leave the first thing next morning and hope to doze most of the way home.

The paintings arrived safely at the apartment.

Thanks so much.

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A handwritten signature or set of initials, possibly reading 'M. W.', is written in dark ink on the page.

May 29, 1958

Mr. A. E. Sacolin  
98 Riverside Drive  
New York, N. Y.

Dear Mr. Sacolin:

Last night I felt very ambitious and ducked through records dating back thirty years. Among these I found the original bill for the two Medigliani drawings which I purchased during the summer of 1929 from the Galerie Jeune Peinture directed by Madame Veuve J. Liszkowska. This gallery was located at 3, rue Jacques-Callot in Paris. With this bill I found also the letter from Zborowski, who, as you know, was Medigliani's dealer.

Both the bill and the letter refer to this drawing as "Portrait d'homme." However, later, Zborowski told me that it was of Dr. Alexander. A photostat of the letter referred to is enclosed.

I believe I told you that these two drawings, which I had purchased for my personal collection, were lent to a dealer in New York who had organized a very choice exhibition of Medigliani's drawings. This character disappeared. And so did my drawings. I was both chagrined and amused to find the Downtown Gallery listed in the Parke-Bernet catalogue. At least the dealer remembered where he had obtained these pictures. Please be relaxed about the matter, as I have no intention of claiming the drawing as stolen goods. I hope you enjoy it.

We have just received a very exciting painting by Max Weber which I should like to show you. This was on exhibition, but was returned to us by an honest dealer. The reason I am writing about this is that several of your friends mentioned that you were eager to obtain a painting by Weber but had not seen the one you would like. I think that this is it.

Sincerely yours,

Edith  
Enclosure

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May 15, 1958

Mr. Selig Burrows  
93 Merrivale Road  
Great Neck, L.I.  
N.Y.

Dear Mr. Burrows:

I am enclosing the information regarding the past exhibitions of your Jack Levine painting and Ben Shahn drawing.

"Circus Tumblers"

Ben Shahn

Art of Ben Shahn - Retrospective Show - Fogg Art Mus.

12/56 - 1/57

Shahn Show - Virginia Museum

2/57

" " Institute of Contemporary Art, Boston

3/57

" " Fogg Art Museum

6/57

North Shore Child Guidance

4/58

Reproduced

Publishers Weekly, New York 12/57

Ben Shahn, Text by James Thrall Soby 1957

Pub. by George Braziller, Inc.

"Street Scene"

Jack Levine

"Realism" Des Moines Art Center

5/53

Randolph Macon

3/58

North Shore Child Guidance

4/58

I trust all the above is satisfactory. Am very happy to give you this information. We are looking forward to seeing you and Mrs. Burrows soon in the Gallery.

Sincerely yours

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Photo*

May 27, 1958

Mr. C. G. Keepke  
Secretary to Mr. H. J. Heinz II  
H. J. Heinz Company  
Pittsburgh, Pennsylvania

Dear Mr. Keepke:

Mr. Davis asked me to acknowledge your letter with its enclosures and we both wish to thank you for the courtesy and for the manner in which you replied.

A copy of my letter to Mr. Jordan is attached.

Sincerely yours,

EGH:ph  
Enclosure

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*File*

*Keck*

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To Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

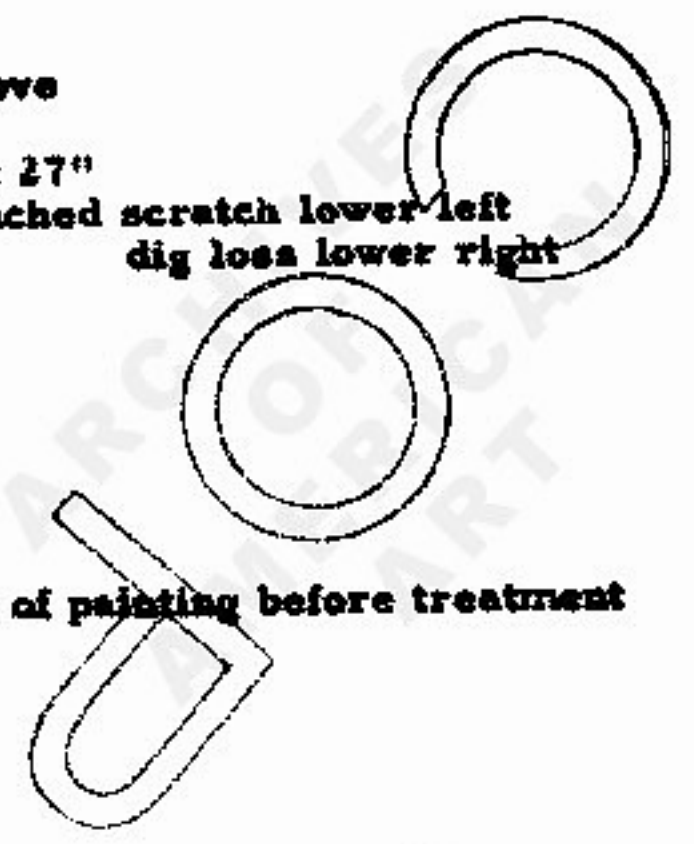
May 23rd, 1958

#582511 "The Inn"  
by Arthur Dove

24" x 27"  
retouched scratch lower left  
dig loss lower right

\$ 50.00

photograph: Condition of painting before treatment



*Just only had a  
sent only 2.00. uclat  
6/10*

New Castle, Colorado

May 18, 1958.

Research Center  
H.J. Heering & Co  
Pittsburgh, Pennsylvania

Dear Sirs:

I noticed the new Painting by Steward Davis  
as shown in time and hung in your research Center.  
I have recently been asked to do a large  
painting about this size or slightly smaller  
but have no idea how to determine the cost  
of same. Would you kindly tell me,  
only approximately of course, how many  
thousand dollars was paid for said painting?

Very truly yours  
E Jordan

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AMERICAN HERITAGE  
551 FIFTH AVENUE, NEW YORK 17

---

MEMORANDUM

TO: Mrs. Halpert

FROM: Jane Wilson, HORIZON

5/20/58

Enclosed are the 9 transparencies you loaned me yesterday. There is a lot of interest here in doing ~~the~~ a story but it may be a several weeks before we're ready to make up our minds definitely. Therefore I thought you'd rather have the pictures back. I would appreciate it if you'd let me know if there is anyone else who becomes interested in using the paintings in color because this might force the issue here. I personally think this is a very good idea for us and am pushing it so I'll be desperate if these get away.

May 23, 1953

Dr. Earl E. Harper, Director  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

Dear Dr. Harper:

Please note two substitutions in the lists:

For Barchfield, In the Deep Woods, as Mr. Clancy of the  
Behm Gallery is wiring you today, the following:

Midsummer Caprice - Watercolor - 36 x 48 - 1945

For the O'Keeffe, Black Patio Door, The Downtown Gallery  
has had to substitute:

Black Door with Snow - Oil - 1953 - 36 x 30 - \$4500.

Sincerely yours,

Margaret M. Babcock

MMB:pb

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essentials are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



May 16, 1958

Mr. Wright  
Federal Air Conditioning Co  
155 East 33 Street  
New York, N. Y.

Dear Mr. Wright:

The back on the little air conditioning machine  
continues to fall off. As I explained to your  
repair man, I have been putting it back all winter  
and that it stays put just for a couple of hours.  
When you are next in the neighborhood, will you  
kindly stop in -- maybe there's something we can  
do so that you will not have to send out one of  
your repair men.

Thank you

STATE UNIVERSITY OF IOWA



IOWA CITY

*School of Fine Arts*

May 27, 1958

My dear Mrs. Halpert:

The material for the catalogue of our summer show is in the hands of our Department of Publications. I am sorry some of the pictures have not arrived as yet but I have taken note of this fact in the foreward. Of the 25 painters represented in the exhibition, I have photographs of paintings by 18. In order to complete 20 pages with two reproductions on nine pages, and one on the tenth, I am using both photographs of paintings by Webber. I had planned to use two photographs of paintings by Rattner, but the arrival of the photograph of "Cape Cod Morning" by Hopper in this morning's mail will replace one of these. The deadline was last Friday night but the Office of Publications is still at work this morning on assembling the material and have agreed to allow me to put the Hopper picture in the list.

I am leaving on a trip on university business to the East Coast Thursday of this week and will be in New York one day. I have a very tight schedule there but I certainly shall call you by telephone at least, and if at all possible, I shall come and see you if you happen to be free. I am looking for a new executive officer for our Department of Art and also interviewing the heads of one or two foundations with reference to special grants.

Sincerely yours,

*Earl E. Harper*  
Director

Mrs. Edith Halpert,  
Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

eeh/mn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



Webb

THE BRICK HOUSE  
SOUTHERN ACRES  
SHELburne, VERMONT

Dear Edith,

When do you go and when do you get back.  
Please don't let the Russians keep you over  
there if so Maxim and I will have to form an  
army to bring you back. You just must stop  
at Brussels. Lila and Bernice both said that  
there was great interest in the Folk Art  
Ex, but that the guides were so few over there  
that the children were all handling the  
paintings. Too bad if they ruin any of them.  
Here all goes well but the weather has been  
atrocious and we just cannot get onto the  
out door work. However no use worrying.

Now about my water colors. Why not keep  
them, but if they are in the way why have them  
shipped to me here. A van just came up so

prior to publishing information regarding sales transactions,  
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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



While this may be of no direct concern to the dealers, we have always been interested in helping to carry out such principles, and have actually enforced on artists fair-trade practices. It has been a long fight, and many inequities have been eliminated, with signs of more gains for the future. Above all, we have decried auctions for charity and for other causes, even those worthy of support, if artists were required to make contributions of any sort.

Thus, our reaction to the Provincetown Art Festival. The fact that the works of art are actually being donated to be sold at a major New York gallery—with the total proceeds used to further offset the overall expenses of the exhibition—might be considered a scandalous precedent.

The Boston Arts Festival, which is conducted on a large, dignified scale in a city with a population of over three-quarters of a million, is entirely subsidized by local collectors, civic-minded men and women, business, and augmented by funds from the city itself. Again, all regional exhibitions in museums and university galleries throughout the country are supported with the meagre funds of these institutions and/or local public contributions. Never has the artist been requested to finance an exhibition and certainly not a summer resort festival.

It is conceivable that the sponsor or sponsors of this Festival were ill-advised in holding this charity sale, but the artists cannot escape blame: they should know better.

Madison Galleries  
Alan D. Greenberg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



AFA

May 23, 1958

Mr. Charles L. Bybee, President  
Houston Bank & Trust Company  
Houston 1, Texas

Dear Mr. Bybee:

In referring to your letter of May 8th, I noticed that you requested my signature. Unfortunately, I was away when the letter arrived and my secretary merely furnished the information regarding the name of the payee. Therefore I am sending this to you in the hope that the matter may be taken care of.

The check amounting to \$1347.50 should be made payable to the American Folk Art Gallery. My signature appears below.

Many thanks for your cooperation.

Sincerely yours,

Edith Greger Halpert

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF ART OF OGUNQUIT

OGUNQUIT, MAINE

May 24, 1958.

Dear Edith —

For your future reference,  
artists that I hope to add to our  
collection include Georgia O'Keeffe,  
Charles Sheeler, Andrew Wyeth,  
and Stella —

Yours, Mike

And a Derruth flower watercolor.



*Sample*

THE DOWNTOWN GALLERY - 32 East 51 Street, N.Y.C.

May 23, 1958

TO THE GALLERY ARTISTS:

This afternoon I heard some appalling news to the effect that a large number of artists are contributing paintings and sculpture, outright, to be sold for the benefit of the Provincetown Arts Festival scheduled for this summer. The sale will be held at the galleries of Kneeder & Co.

Presumably the sponsors include Walter P. Chrysler, Jr., William Zeckendorf, Jr., and other men in that economic bracket.

Some years ago, and more recently in a joint report of the museums and Artists' Equity, there was unanimous agreement among artists, dealers, and museums, that under no circumstances would artists contribute works of art to any cause whatsoever. Certainly the promotion of Provincetown and these sponsors would hardly be called a worthy, charitable cause, even if such exceptions had been included in the agreement.

The Boston Arts Festival, which has been held for a number of years and presented with great dignity and quality, is subsidized entirely by a number of local citizens, corporations, etc., with a generous fund added by the City of Boston. All the expenses, as well as several awards, are financed entirely by the sponsorship committee. No artist has ever been asked to give works of art or funds. University museums as well as small museums with very little financial backing throughout the country organize exhibitions, pay all expenses, and frequently make purchases.

Because of this, it would be a tragic error to set a precedent in opposition to everything that has been fought for for so many years. Therefore I am writing to all the artists in the gallery to express my convictions, although I am certain that you are not participating. And a copy of this letter is being sent to a group of dealers who, I hope, will abide by the ruling of the Joint Committee.

Sincerely yours,

Edith G. Halpert

EGH:pb

*Scandoleros*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



*gm*  
*on file*  
*copy*  
*Made*

# FLINT INSTITUTE OF ARTS

FLINT 3. MICHIGAN

May 27, 1958

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 57th Street  
New York 22, New York

Dear Mrs. Halpert:

This letter is to confirm our verbal agreement of last week concerning the three paintings I wish to borrow for the opening exhibition of the new Art Center. The three are -

Shahn	-	"Anger"	Insurance value \$3000.00
Weber	-	"The Comb"	\$5000.00, Insurance \$3333.33
Rattner	-	"Rock & Roll"	\$2000.00, Insurance \$1866.66

Mr. Harris Prior will arrange to have the paintings picked up by June 27.

I hope you will have a good summer.

Sincerely,

*Robert E. Marx*  
Robert E. Marx  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died more than 60 years after the date of sale.



PAUL ROSENBERG & CO.

20 EAST 79TH STREET

NEW YORK 21, N.Y.

RHINELANDER 4-2340

FLORENCE WALTERS  
DIRECTOR

MEMORANDUM TO:

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

2)

One framed painting by KNATHS

No. 2734  
"Oedipus at Colonus"  
Painted 1957  
Oil on canvas  
36 x 42 inches

Sales  
Price

\$1,600.00

Insurance  
Valuation

\$1,200.00

EXHIBITED: The Phillips Gallery,  
Washington, D.C., December 1957.

Copy Sent to: Dr. Earl Harper  
Director of the  
School of Fine Arts  
State University of Iowa

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May 28, 1958

Dear Mrs. Halpert,

Your letter telling of the festivities planned for June 9 sounds exciting. June and I will be there on time as suggested.

Yours truly,



George B. Grammer



May 23, 1958

Mr. Sylvan Lang  
Lang, Byrd, Cross, Ladon & Oppenheimer  
1500 Milan Building  
San Antonio, Texas

Dear Mr. Lang:

It was most thoughtful of you — and this is no surprise — to send me a stat of Blauenstein's letter.

It is rare in the annals of art to find an artist who expresses his appreciation and I was very proud of Al Blauenstein for writing you as he did and am proud of you for having the taste and judgment in choosing such an excellent painting by one of the most promising artists.

Have you given up New York entirely? I miss seeing you and Mary very much and hope that you will be up this way before June 28th when the gallery closes for the summer. Meanwhile,

My very best regards.

Sincerely yours,

EG:spb

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THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

*Has not been*  
The Stuart Davis painting "Lesson 1" received ~~in~~  
~~good condition.~~

A. H. Marent



May 23, 1958

Air Mail

My dear Mr. Janis:

Personally and on behalf of the State University of Iowa I thank you for your willingness to lend us "Terra Cotta" by Gorky and "The Marshes" by De Kooning for our exhibition of contemporary art June 18 to August 13, 1958. They will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Mr. Sidney Janis,  
Sidney Janis Gallery,  
15 East 57 Street,  
New York 22, New York.

eeh/mn

cc: Mrs. Edith Halpert,  
Downtown Gallery.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

May 19, 1958

Mr. Stuart Davis  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Davis:

The American Federation of Arts, in cooperation with the Cincinnati Art Museum, is again planning an exhibition comprising about 65 graphic works by artists included in the Museum's fifth international biennial of CONTEMPORARY COLOR LITHOGRAPHY. The traveling exhibition will be circulated to museums and art institutions throughout the United States from September, 1958 through September, 1960.

We would like very much to borrow from you for the exhibition a copy of the print included in CONTEMPORARY COLOR LITHOGRAPHY, 1958:

Detail Study for "Cliché"

75-

The American Federation of Arts will, of course, insure the prints included in the exhibition under our all-risk policy during the period while they are in our custody and will assume all expenses connected with the preparation, care and transportation of the show.

I am enclosing a loan agreement form in the hope that you will be able to lend to this exhibition. One copy of the form is for your own files, the other is to be filled in, signed and returned to us.

I look forward to hearing from you.

Sincerely yours,

*Virginia Field*

Virginia Field  
Secretary for Exhibitions

VF:et  
Enclosure

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Dear Sirs:

If available, will you kindly  
send me catalogue of Kenneth  
Iskulation. If for sale, please  
let me know price of catalogue.  
Thank you.

40 Princeton Ave

Princeton, New Jersey

May 21, 1958

Yours Truly

Richard E. Morse



# Detering GALLERIES

1403 McGOWEN • HOUSTON 4, TEXAS

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May  
30th  
1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

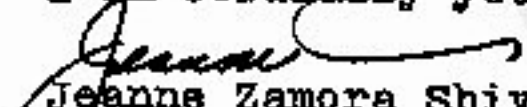
Dear Mrs. Halpert:

Enclosed is our check for \$30.00 covering Railway Express settlement for one of the three claims filed with them. Due to the value placed on each shipment we were required to file separate claims for each of the damaged paintings...this covers damage to O'Keeffe "Iris #2". We have had much correspondence with them concerning the amounts claimed, and as yet they are still in disagreement with us on the other two claims. However, you may be confident that we will continue to follow through until their conclusion, and by way of encouragement, we have as yet never lost a claim.

Miss Detering and I do not have a trip to New York planned until sometime in August, as yet we have not set a definite time for this trip having been so involved in other projects.

Thanking you for your interest in the claims follow through and our plans for New York;

I am cordially yours,

  
Jeanne Zamora Shively  
Detering Galleries

JZS:mb



# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, MEVINS 8-5600

CABLE ADDRESS, BROOKMUSE

May 22, 1958

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Just for your records the enclosed letter is the official letter requesting your Stuart Davis "Premiere" for the First Inter-American Biennial Exhibition in Mexico City.

Please sign and return one copy of the enclosed green loan form.

Thanks and best wishes.

Sincerely yours



John Gordon, Curator  
Paintings and Sculpture

JG:CU  
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# VOGUE

THE CONDE NAST PUBLICATIONS INC.  
420 LEXINGTON AVENUE, NEW YORK 17  
LEXINGTON 2-7500

May 21, 1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Edith,

We have mentioned the "Portrait of a Building" exhibition in PEOPLE ARE TALKING ABOUT in the June issue, and I am, of course, sending you a copy of the issue.

Cordially yours,



Allene Talmey  
Feature Editor

AT:af-g

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May 25, 1958

Art Lending Service of the  
Museum of Modern Art  
21 West 53rd Street  
New York 19, N.Y.

Gentlemen:

As you probably noticed on the receipt, I returned to you; the glass on the Niles Spencer drawing, "Fish House", was broken.

We will have it replaced and forward the bill to you. Everything else was in fine shape.

Sincerely yours

John Marin, Jr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALEX B. STONE, D. V. M.  
4520 FOURTH AVENUE  
MOLINE, ILLINOIS  
MOLINE 4-B413

1/25/17.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery  
32 E. 51 St.  
New York N.Y.  
Newtensen.

Would you please be kind enough  
to check your prices on Demuth  
B 1 - "at the miller's"

\$14. Mrs. Delannoy

\$21. - Zinnia

\$22. - Pears.

\$16. - Apples - Tomatoes.

\$17. - Distinguished Air.

Sold

Sold

650.-

1000.

4000

Reserve (4500)

Yours truly  
Alex B. Stone.



STATE UNIVERSITY OF IOWA



IOWA CITY

*School of Fine Arts*

May 23, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

My dear Mrs. Halpert:

I have just completed dictating letters of confirmation to those you named in your letter of May 21. My secretary and I have checked and rechecked to be sure that we have handled this perfectly, but I should like your check as well. Consequently, I am enclosing a copy of each letter we have written. I should be glad to know whether I should have said something more or different than I did say. You may be sure I am so appreciative of all that is involved in assembling and lending these priceless works of art to us that I want to take care of every detail very carefully indeed.

Sincerely yours,

*Earl E. Harper*  
Director

Mrs. Edith Halpert, Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

eeh/mn

Enclosures

DIL PROPERTIES  
RANCHING  
SCIENTIFIC RESEARCH

TOM SLICK

BENNETT BUILDING  
SAN ANTONIO 5, TEXAS

May 16, 1958

Miss Edith Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York

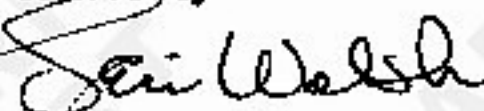
Dear Miss Halpert:

I finally had an opportunity to go over to McNay Art Institute to see the two O'Keeffe paintings you shipped to us. From The Plains is just beautiful but I was very surprised to find that Black Place III still had the damage down the left side of the painting and a large scratch had been added across the painting.

Apparently the only thing done in New York was to add a glass and this glass arrived chipped and will have to be replaced here. It was my understanding that a restorer was going to work on the painting so that the water mark from top to bottom of the picture would be fixed. It is just as visible now as it was when we shipped it up to New York and a scratch added. I wondered if you could tell me whether you were actually able to get anyone to work on it or not. We are very distressed to find the picture in the same shape and I would appreciate your advice as to what can now be done to correct the situation.

With kind regards,

Sincerely



Jeri Walsh  
Personal Secretary

JP

P.S. We have not as yet received any bills from you so I am unable to check just what was done in New York.

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124-26 West 21st Street  
New York 11, New York  
May 21, 1958

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Thank you for your letter of May 3 and for answering, both directly and indirectly, my questions. You suggested that I make an appointment to see you, however if you will forgive me, the idea has all the inviting prospects of a visit with the dentist, and so for the time being, I beg to abstain.

Perhaps instead of taking your time in an appointment, I can take advantage of correspondence once more to express a few heretofore unspoken sentiments. As I mentioned in my previous note to you, I feel there are many things pertinent to our field that we have never discussed. For myself, those opinions which I have developed over the years, have been followed with a number of new realizations that have come in rapid succession, since my arrival in New York. Perhaps you will agree with them, perhaps not; nevertheless, I should like to take the risk of presenting them to you. You are not obligated to me particularly in any way, and you are privileged to disregard me at any point--even to the point of ignoring this letter. If you are interested in an artist's opinion, however, I would like to make a few observations that are important to me.

You and I are supposedly of the same world, and yet oddly enough, it is not at all the same. I notice you refer to it as the "so-called art world", as though you too feel it deserves a tongue-in-cheek designation. Perhaps if my life did not depend upon it, I also could afford to be amused, but as it is, I can only regard the whole situation as being somewhat incredible. Unfortunately, we're living in a world where values are distorted and often destroyed in many facets of life. The art world to a great extent, has contributed to this process of disintegration. I am not alone in my observation that many art dealers in this city, which is a world art market, are willing to cast aside aesthetic considerations in favor of profits. They are in a position to promote mediocrity or quality, but probably because the former is more easily produced, it has become their product. That such unscrupulous dealers have managed to hypnotize a good portion of the public is an almost unbelievable fact.

You say that the modern gallery has undergone a metamorphosis from a business to a profession. To me this seems more like a statement which should be so, but is actually not. Galleries should, by all rights, be operated by people of good taste, people who possess that rare faculty

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Mr. W. Sundberg - 2

May 23, 1958

one edition printed. I can only refer you to Mr. Philip E. Lilienthal, the Business Manager for the University of California Press, University of California, Berkeley, California. The catalogue is being sold in a limited edition, FOB Berkeley, for \$1.75, to retail for \$2.00, and the hard-cover edition is to sell for \$7.50, with, I believe, a discount of 40 per cent to distributors.

I have no thought that you will be ordering catalogues at this length of time ahead, but I felt I should call the catalogue to your attention.

With best wishes,

Sincerely,

Frederick S. Wight  
Director of the Art Galleries

FSW:yn

not to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.



May 20, 1968

Mr. William H. Lane  
Standard Pyroloid  
Leominster, Massachusetts

Dear Mr. Lane:

Mrs. Halpert has asked me to drop you this note to confirm, with thanks, your willingness to lend and to make the arrangements about sending direct to

Dr. Earl E. Harper, Director  
School of Fine Arts  
State University of Iowa  
Iowa City, Iowa

the following paintings:

Dove - That Red One, Oil, 1944, 27h.x36w., NFS, Ins. \$3500.  
Feininger - Schlossgasse, Oil, 1915, 39h.x31w., NFS, Ins. \$15,000.  
Spencer - Power House, Oil, 1938, 49h.x30w., NFS, Ins. - ?

Mrs. Halpert suggests that you ship them Collect, and asks whether you would be good enough to forward photographs of each to Dr. Harper as expeditiously as possible, billing the University direct for same.

Faithfully yours,

Margaret M. Babcock

MMB/ph

May 21, 1958

regarding sales transactions,  
training written permission  
involved. If it cannot be  
such whether an artist or  
need that the information  
the date of sale.

Miss Edith Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I wanted to wait until I was on my new job to tell you about it. As the letterhead makes fairly obvious, I am now associated with WMT-TV, the prime CBS outlet in Eastern Iowa. Frankly, it was difficult for me to leave Coe but eventually you have to decide about long-range opportunities and advantages. I think WMT-TV offers a great many of both.

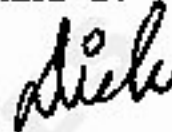
I have been at the station since the middle of the month and so far, I have been simply trying to catch up with an industry that is known for a fast pace. But it's an exciting business.

I plan to maintain my interest in Coe, particularly in the area of the arts and I hope to be doing some traveling in connection with my position as Promotion Manager for WMT-TV. All this will mean that I will look you up when I'm in the vicinity. And I certainly hope to see you soon.

In the meantime, my best as always.

Sincerely,

WMT-TV



Richard D. Pinney  
Promotion Manager

RDP/jr





# THE PENNSYLVANIA STATE UNIVERSITY

UNIVERSITY PARK • PENNSYLVANIA

SCHOOL OF THE ARTS  
MUSIC • ART • THEATRE  
OFFICE OF THE DIRECTOR

Sparks Building

May 23, 1958

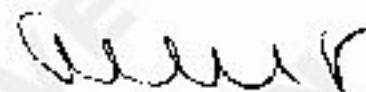
Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

A friend of Virginia's and mine, James L. Whitehead, Director of the Staten Island Museum, would really profit by some of your counsel and aid. I think that you and Emily Genauer would really enjoy seeing that program going ahead as it is, under Whitehead's guidance and with the help of a young curator.

Will see you soon. With kindest regards,

Yours faithfully,



Albert Christ-Janer  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 23, 1958

Mr. William E. Scott  
6100 Corcoran  
Fort Worth, Texas

Dear Mr. Scott:

Since I had no way of communicating with you, I took the liberty of lending your painting **CONTINUITY** by Charles Sheeler to the University of Iowa which is celebrating its 20th Anniversary with a major exhibition of "masterpieces" by American artists for its Arts Festival. This opens on June 17th and lasts until August 13th. However, if you are annoyed with me, I shall arrange to withdraw it whenever you so desire.

Sincerely yours,

EG:pb

Date 5, 2019



THE CLEVELAND MUSEUM OF ART  
11150 EAST BOULEVARD CLEVELAND 6, OHIO  
TELEPHONE: GARFIELD 1-7340

SHERMAN E. LEE, DIRECTOR

May 16 1958

CABLE ADDRESS: MUSART CLEVELAND

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Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22 New York

Dear Mrs. Halpert:

Thank you so much for your note of May 14. We had thought of including several of the artists associated with your gallery in the forthcoming exhibition. However, the composition of the show as it now stands seems to us complete for the direction we seem to have been going for this particular exhibition.

This is not by any means the last such exhibition in Cleveland. We definitely plan to show more contemporary material in the near future and you may rest assured that we will be asking you for works by many of your artists. Mr. Francis and I like many of their paintings and sculptures very much, but for this exhibition I am afraid we will have to allow matters to remain as they are.

I look forward to seeing you at your gallery sometime next Fall.

Sincerely yours

*Sherman E. Lee*  
Sherman E. Lee  
Director

sel:s

May 23, 1968

Air Mail

My dear Mr. Nordness:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us "Guardian Angel" by Zerbe for our exhibition of contemporary art June 18 to August 13, 1968. It will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Mr. Lee Nordness,  
Nordness Gallery,  
700 Madison Avenue,  
New York, New York.

eeh/mn

cc: Mrs. Edith Halpert  
Downtown Gallery



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 23, 1958

Air Mail

My dear Mr. Pondron:

Personally, and on behalf of the State University of Iowa I thank you for your willingness to lend us "The Pigeon Doesn't Fly" by Burlin for our exhibition of contemporary art June 18 to August 13, 1958. It will be insured as directed, carefully handled, and promptly returned.

Sincerely yours,

Director

Mr. Harold Pondron,  
Poindexter Gallery,  
21 West 57 Street,  
New York 19, New York.

eeh/mn

cc: Mrs. Edith Halpert,  
Downtown Gallery.


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on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Edwin C. Wilson  
3122 P Street, N. W.  
Washington 7, D. C.

May 15, 1958

Memorandum to the Downtown Gallery,  
32 East 51 Street,  
New York 22, N. Y.

Enclosed please find cheque for \$250.00 on account  
of price of \$700.00 for Georgia O'Keeffe painting  
"Road to Pedernal". Balance will be forwarded over  
next few weeks.

  
Edwin C. Wilson



THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY

Katherine Coffey, *Director*  
Mildred Baker, *Associate Director*



May  
Nineteen  
1958

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I want to thank you for making  
the appraisal on the primitive painting  
which we recently received as a gift. It  
is very nice of you to do this for us.

We are looking forward to having  
you with us next Sunday; the program should  
be a most stimulating one.

With my best wishes,

Sincerely,

Director

ccp

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

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May 19, 1958

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York, N.Y.

Dear Miss Halpert:

We have received a copy of a notice sent to you by the customs in connection with the bronze sculpture which we have just cleared for you.

We have noted that they require a snapshot of this piece and we would suggest that you send this direct to us so that we can get it to the proper party.

Very truly yours,

R. J. SAUNDERS &amp; CO., INC.

  
A.C. Priemer

ACP:jc

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